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MUSIC IN FREIBURG (GERMANY) AND IN ITALY

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Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL LXXXI—NO. 15

NEW YORK, THURSDAY, OCTOBER 7, 1920

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"Ariadne auf Naxos" a Metropolitan Possibility—Bori, Recovered, to Return to the United States—Singing of Cora
Chase and Indian Chief Caupolican Lauded—An Italian Lehar Discovered—Socialism and "Trusts" Enter
Musical Profession—Toscanini's Orchestra—Strauss' "Legend of Joseph" to Be Produced in Rome

The following is an extract from a very newswy letter sent Mr. Saerchinger by Norbert Salter, for years European representative of Mr. Gatti-Casazza, and a noted prospector for operatic sensations. Some of the names of singers which he mentions are familiar to Americans; others are not, but may become so.—Editor's Note.

Venice, Italy, August 15, 1920.—I am writing this letter in the beautiful hotel at the Lido, Venice's great seaside resort where Director Gatti-Casazza, of the Metropolitan Opera House, and Mme. Alda are spending their holiday. The impresario has just been talking with me about the plans for the new season in New York, which, however, are not news to the MUSICAL COURIER. To tell the truth, not much could be learned from Mr. Gatti regarding his future plans. He always was addicted to taciturnity and much more a man of action than of promises. According to him, the New York operatic public is greatly interested in the production of Wagner in English; and the "Englished" words of Wagner will, in all likelihood, be the most successful "novelties" of the Metropolitan company. Perhaps Richard Strauss and the other modern German composers may thus find their way back to America. "Ariadne auf Naxos" in English is a possibility, and, indeed, would not be a bad idea, especially as Mr. Gatti has found in Cora Chase a singer absolutely created for the role of Zerbinetta.

BORI QUITE RECOVERED.

To me, one of the most interesting things Mr. Gatti had to tell about was the return of Lucrezia Bori to the Metropolitan, for I had just heard her in Milan, when she sang a Mozart aria with such charm, finish and refinement—in short, perfection—of which only a true artist like Bori is capable.

At present Milan would altogether seem to be the home of high sopranos. There I also made the acquaintance of Cora Chase, the promising young coloratura singer whom Mr. Gatti has engaged as an addition for the Metropolitan.

THE INDIAN BARITONE.

So far as the tenors are concerned, great hopes are centered in Antonio Cortis. As for the baritones, I heard in private one of the most glorious voices that ever struck my ear. The possessor is the Indian Chief Caupolican, whom Mr. Gatti has also secured for the Metropolitan, for of late he prefers to give a chance to the young American generation to get a foothold in the leading American opera house. Caupolican had come to Italy to be initiated into the genuine *accento drammatico* by Maestro Bamboschek amid the real Italian atmosphere.

AN ITALIAN LEHAR.

The summer theaters in Italy are all in the sway of musical comedy—Lehar for preference. By the way, the firm of Sonzogno, whose new head is the well known Milanese lawyer, Bartucci, would seem to be rearing an Italian Lehar on its own account—a young man by the name of Pietri. "Addio Giovinezza," the young maestro's first operetta, has already had a thousand performances in Italy.

The Socialist movement now spreading all through Italy has been joined by the operatic singers. They are not opposed to the activity of theatrical agents as such, but they aim at breaking the monopoly exercised by certain agents, without whose protection it has become impossible to make one's way in Italy. The trust system, likewise, is developing here. The Costanzi Theater in Rome and the allied Teatro Coliseo in Buenos Aires, as well as theaters in Naples, Palermo and Florence, have joined forces in order to pro-

cure facilities for themselves by collective dispositions in all directions, even to the acquisition of operatic scores.

A TRUST?

The motive powers of this concern are Walter Mocchi and his wife, well known as Emma Corelli. The manager of the "trust" is the renowned baritone, Mario Sammarco, who has accepted the directorship of the Teatro Massimo at Palermo. Sammarco's acceptance of this post is all the more to be welcomed, since he is an artist who has gathered wide experience outside of Italy, for it will be remembered that he sang for many years in America.

TOSCANINI AND GATTI.

After I had searched in vain for Toscanini in Rome and several other cities, I came upon him by a remarkable



THE LONDON STRING QUARTET.

Thanks to the unselfish and devoted efforts of several distinguished musical amateurs, the love for chamber music has been developed greatly in the United States during the last few years. The arrival of a new quartet on these shores is a genuine musical event, especially when—as is the case with the London String Quartet—it must be reckoned among the very first chamber music organizations of the world. The London Quartet's playing at Pittsfield was the feature of the Berkshire Festival, and New York critics were tremendously impressed with the players at the two opening concerts of the series of six which they are now giving in New York, playing all the Beethoven quartets. The personnel is as follows: James Levey, first violin; Thomas W. Petre, second violin; H. Waldo Warner, viola, and C. Warwick Evans, cello.

THE NEW ORCHESTRA.

Toscanini's orchestra, which I heard in Ferrara, was simply above all praise. Toscanini himself one notices least of all, for he is far removed from the class of conductors who delight in externals. Yet what his orchestra gave expression to was—Toscanini. He is one of the very great, and no one who has ever come in contact with him and who has lived in the atmosphere of his art, will ever forget him.

I heard Beethoven's "Pastoral" conducted by him; a veritable piece of nature! Technically, dynamically and tonally the performance was simply perfection. One might sometimes believe oneself to be listening to a finely schooled chamber music organization. He rules the wind instruments with a dictatorial sway. Of course it is well known that, owing to eye trouble, Toscanini is obliged to conduct everything from memory, without the aid of a score. Prodigious indeed!

And now just a line concerning Rome, where the Opera is planning "Tristan," and—should the great tenor be discovered—"Tell" and even "Boris Godounoff," if the proper baritone can be found, now that Baklanoff has decided to return to America. But the great event is to be Richard Strauss' Ballet, "Legend of Joseph," which I hear is also to be produced in Vienna and Berlin during the coming season. All in all, music in Italy is looking up, and not a little of this new spurt is due to America's help.

NORBERT SALTER.

The Maine Festivals a Success

Yesterday, October 6, saw the conclusion of Maine's twenty-fourth series of music festivals, a full report of which will appear in the MUSICAL COURIER for October 14. Under the direction of William Rogers Chapman, these festivals have become a leading factor in the musical life of that community, and there was more than usual interest attached to the concerts this year owing to the fact that they acted as the finale to the centennial celebration of the state. There were five concerts each in Bangor and Portland, September 30, October 1 and 2 being the Bangor dates and October 4, 5 and 6 those of Portland.

Credit for the success of these festivals is due the officers of the associations. The members of the Eastern Association are Harold Hinckley, president; Douglas A.

Crocker, vice-president; Wilfrid A. Hennessy, secretary; Sarah P. Emery, treasurer; F. R. Atwood, chorus president; Harry D. Benson, Franklin E. Bragg, Harry A. Chapman, Douglas A. Crocker, Henry W. Cushman, Wilfred A. Finnegan, A. Langdon Freese, Harold Hinckley, Harry W. Libby, Otis Skinner and A. W. Sprague, directors.

The officers for the Western Association are A. S. Woodman, president; F. E. Boothby, vice-president; S. W. Bates, clerk; John M. Gould, treasurer; A. S. Woodman, John M. Gould, George F. West, S. W. Bates, George E. Smith, F. E. Boothby, W. C. Allen, Julia E. Boye, Mrs. Herbert J. Brown, Mrs. John G. Gehring, executive committee.

As the MUSICAL COURIER goes to press, Worcester is enjoying its sixty-second music festival, October 4 to 8. There are five concerts, enlisting the services of Florence Hinkle, Alma Beck, Vera Curtis, Helen Yorke, Merle Alcock, Mary Allen, Rosa Ponselle, George Hamlin, Milton C. Snyder, Paul Althouse, Bechtel Alcock, Charles T. Tittmann, Fred Patton, John Powell, as solo artists. Parker's "Hora Novissima" and "The Beatitudes" of César Franck are the larger works presented. The festival chorus and an orchestra of sixty players from the Philadelphia Orchestra, under the direction of Thaddeus Rich, are important factors in the success of the festival. Nelson P. Coffin is the able director.

Tetrazzini Will

Arrive This Month

Luisa Tetrazzini, the famous coloratura soprano, who will make a farewell tour of this country and Canada this season, will shortly arrive from Europe. She is due at the end of October and will start almost immediately on the trip which will take her from coast to coast and will include all the leading cities of the United States. Since she arrived in Europe Mme. Tetrazzini has spent much time at her home, Villa Tetrazzini, in Lugano, Switzerland, and also has visited several of the noted Italian watering resorts. She is in excellent health and spirits.

The diva has arranged splendid programs for her concerts, and will be heard in all of the famous coloratura arias with which her name is indelibly associated. She has also added new numbers to her repertory. William H. Leahy, who "discovered" Mme. Tetrazzini in Mexico and brought her to San Francisco, where she made her sole manager of the tour.

Music Publishers Get Setback

Judge Charles M. Hough, in his opinion filed Monday in the Federal District Court, denied the motion made by Abraham S. Gilbert to dismiss the Government's complaint against his clients, Leo Feist, the Consolidated Music Corporation and other music publishers, charged with conspiracy in restraint of trade under Sherman anti-trust law.

Prague in the Throes of a Czecho-German Musical War

BY DR. ERNEST RYCHNOWSKY

Prague, Czecho-Slovakia, September 10, 1920.—There are few cities on the European continent that can boast of so interesting a life as musical Prague since October 28, 1918, the capitol of Czecho-Slovakia, one of the states that have arisen from the ruins of the Austrian Empire—not so much by virtue of the quantity of the musical events (for the number of such events in Vienna, Berlin or Leipzig is greater than ours) as on account of a mixture to be found in no other music center of the world; viz., the fusion arising from the juxtaposition of two highly developed cultural nations. Prague is the musical battleground of Czecho, the major nationality of the state, and of the Germans of Bohemia, one of the minority nationalities incorporated into Czecho-Slovakia by the treaty of St. Germain.

However, Prague as a musical center is much more important to the Czechs than to the Germans. In the time of the old Austria, Prague was the cultural center par excellence. This glorious city on the banks of the Moldau, with its hundreds of slender towers pointed upward like fingers lifted in solemn oath—the Prague of the Gothic era, of the Renaissance, of the baroque and of the Italians—this Prague was the Czech's spiritual hearth, the fulcrum of all his scientific, literary, musical and artistic aspirations. It was the basin into which flowed the spiritual powers of the Czechist folk; it nurtured the generations that worked for the nation's honor and fame. With its Czech academies, colleges and vocational schools, with its theaters and musical institutes, it occupied in the intellectual life of the Czech a position like Vienna, Berlin or Budapest in that of the Austrians, Germans, and Magyars.

POLITICS AND ART.

Even if the war had not come Prague would have become eventually the capitol of a group of nations more or less autonomous. But the war realized the dreams of the Czech politicians with unexpected suddenness, leaping in a night over centuries of peaceful development. Now, as one of the laughing heirs of the deceased dual monarchy, the Czech nation has not merely become independent, but its sovereignty comprises the districts of German Bohemia, Moravia and Silesia, as well as the Slovakian lands of dismembered Hungary, and isolated towns of Prussian Silesia and Lower Austria.

These political facts must not be lost sight of, even in a consideration of the country's musical life. The war with its terrible after effects has "politicized" all humanity, and politics color all the aspects of our daily life.

This is more true in Czecho-Slovakia than anywhere else, and especially as regards Czecho-Slovakian art, for with us, while politics have become an art, art has become political. Whether the mixture of these two expressions of life will be of advantage to art remains to be seen.

MUSICAL CHAUVINISM.

When Czecho-Slovakia became independent this condition became acute. The political desires of the Czechs had been fulfilled overnight, and their ambition to speak for themselves in the concert of world powers was expressed on every hand. Art—and music in particular—felt the influence of the revolution at once. A national ban was immediately laid upon German music which hitherto had enjoyed the highest favor of the Czechs. Beethoven's name disappeared from the programs overnight. Wagner was banished as suddenly from the repertory of the Czech National Theater. Wagner, indeed had, during the war, been the victim of a chauvinistic press campaign, in which the chief of the opera, Kovarovic, lost the fight for his common sense point of view.

Henceforth only Slavic music was played in concerts, a three- or four-fold repetition of Smetana's symphonic cycle, "My Country," was a common occurrence, while Dvorák's "Slavic Dances" were played so frequently that every musician knew them by heart. Strange to say, foreign—especially French—music found little sympathy among the Czechs, although the Czech press neglected no opportunity to tell its readers of the great importance of a western "orientation" even in matters of art. However, the concert halls remained empty.

SAK TO THE RESCUE.

After the first flush of joy over the Republic's birth, the antagonism against the Germans, classic and modern, lost some of its edge. This was due in no small measure to the courage of a young Czech musician named Sak, who with his own orchestra pursued, despite all opposition, the task of bridging the gap between the peoples—and especially between the Czechs and the Germans—through the medium of music. He even had the courage to invite German conductors as guests. Leo Blech and Werner Wolff, from Berlin, and José Eibenschütz, from Hamburg, came and earned high honors. Since then performances of Mahler's symphonies, especially, are not uncommon.

THE CZECH NATIONAL OPERA.

The Czech National Theater, of course, continues to give preference to Slavic operas, and finds in the works of Smetana, Dvorák and Fibich, a nucleus of operatic literature. Smetana's "Bartered Bride," notwithstanding its age, still attracts crowded houses. Of more recent Czech creations there have been produced the "Hippolyta" of the highly talented Kricka, also the "Smith of Leschetin" (Lesetinsky Kovar) by Karel Weis, the successful composer of "The Polish Jew," accepted for the Metropolitan Opera in New York, and finally "Jenufa," by the Moravian composer, Janacek, who attempts, as the first, to record the inflections of speech, the speech of the people, in the music he writes. He achieves results that are by no means ordinary. Janacek's most recent work, "Vylet Pana Broucka" ("The Excursion of Mr. Broucek"), a comic opera, has also met with success, although not as great as in the case of its predecessor.

THE POSITION OF THE GERMANS.

The great problem of Prague's musical life is, of course, the position of the Germans—both musicians and public.

For the Germans, Prague never represented a cultural center in the sense of Vienna. It was merely the capital of a province in which, side by side with Czechs, lived two and a half million of their kind. These are by no means immigrants but a native population, rooted since centuries in the land. In trade and industry they occupy a predominant position, and as a cultural community they possess two academies, several high schools, two theaters and musical, literary and educational societies. It is a well known historic fact that until the sixties of the nineteenth century, Prague was a city of predominantly German character and appearance.

Today the German population of Prague is reduced to

about forty thousand souls, and represents largely an upper crust, an intelligentsia which lacks the broad substructure of the "masses." They have never quite lost touch with the Germans in the German lands, and their culture can be no other than that of the Germans in Germany and Austria.

This connection gave their theater and their music its physiognomy. But the strong intellectual activity of this colony was such that it did not lag behind the developments of the time, but often preceded them. In matters theatrical this was the case when Angelo Neumann became theater director in Prague, and, thanks to his energy, lifted

(Continued on page 48.)

Harvard Ex-Student Achieves Unique Success with His New Comic Opera in Germany

"The Sicilian," by Hugo Leichtentritt, Receives Fine Performance and Will Likely Be Produced in Other German Cities—Composer Lived for a Number of Years in America

Freiburg in Baden, Germany, August 20, 1920.—This little city, with barely 100,000 inhabitants and chiefly known for its wood products and its university, has a splendid opera house and an enterprising director, Schwantge. In the middle of the summer he has produced a complete novelty in the realm of opera, "Der Sizilianer," by Hugo Leichtentritt. The work, thanks to the very satisfactory production, had a complete success which is likely to be repeated in other cities of Germany.

Dr. Leichtentritt is an ex-student of Harvard University, having lived for a number of years in America. He received a part of his musical education there, and his career is therefore of particular interest to us. The text of his opera is based upon an unfamiliar Moliere comedy—an innocent, uncomplicated play of love and abduction, in which the episodes are more important than the plot. These are most entertaining and provide the composer with opportunities for amusing musical ideas. The whole is a remarkably successful attempt at a modern revival of the commedia dell'arte, in which acting, music and dance are intermingled with a light, graceful touch throughout.

Much of the score is built upon the old dance forms—the minuet, the Siciliana, the Paduane, the waltz—and at one point a whole Italian pastoral play—a ballad on Alexander the Great and Appelles—is interpolated. All this means a definite break with the continuous "dramatic" form of post-Wagnerian opera, and a return to the "closed" lyrical forms of the eighteenth century. It need not be said that Leichtentritt is not the only contemporary composer who deliberately ignores the much fought for operatic "reforms."

With a "comic" subject this is, of course, most closely at hand. Both action and characterization lie near the surface in such a piece. Yet Leichtentritt does not hesitate to use ultramodern harmonic means to picture strong emo-

tions, such as the absolutely stunning astonishment of old Don Pedro, represented by a veritable cacophony of dissonant chords.

There are many fine touches of harmonic piquancy and originality and effective ensembles. Especially so is the Turkish ballet and chorus, which ends in a "la-la-la" refrain with irresistibly funny harmonic differentiations.

The handling of the orchestra attests the highly skilled musician throughout, not only in the discretion with which it supports but never overshadows the voices, but in the artful yet natural flow of inner voices and the delicate handling of color. The music is never tiresome and has much of the spirit which characterizes Moliere's play. There is no doubt about the composer's talent for this type of thing, although his previous efforts have been predominantly on the side of the string quartet.

The critics received this work with virtually unanimous praise, and the public on the occasion of the premiere was more than ordinarily enthusiastic. Much credit was due—and given—to Conductor Camillo Hildebrandt, the erstwhile conductor of the Berlin Philharmonic Orchestra, who was responsible for the musical "creation." The stage management, too, was excellent and the ballet well drilled, so that the action was at all times full of life. The two comic figures of the piece were especially well represented by Messrs. Gutmann and Hölzl respectively.

Dr. Leichtentritt, who thus enters the ring of opera composers (he is already said to have completed a second—more serious—one), is at present

active as a critic of one of Berlin's leading newspapers. He occupies a high rank as musicologist, having written a complementary volume to Ambros' "History of Music," valuable treatises on harmony and counterpoint. He has also contributed to American journals.

CESAR SAERCHINGER.



(Above) The New Municipal Theater (Opera House) of Freiburg in Baden. (Center) Dr. Hugo Leichtentritt, composer of the opera "The Sicilian." (Below) A scene from Leichtentritt's "The Sicilian," recently produced with success at Freiburg (Baden). The characters are: Holzu (Hali), Julius Gutmann (Don Pedro), Annie Hellmut (Isidore) and Lip-pert (Adrast).

Mortimer Wilson

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Rudolph Ganz

Richard Hammond

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George F. Bogle

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FRESNO (CAL.) IS ON THE MUSICAL MAP

And Bell Ritchie, President of the Fresno Musical Club, Helped to Put It There—She Tells of the Splendid Work the Club Has Done

"But Fresno is such a long way from here, you must tell us all about it and what has been accomplished in the way of music."

The question brought a remarkable smile to the face of Bell Ritchie, president of the Fresno Musical Club, an organization which under her able leadership has accomplished much for the cause of music in the California city. Miss Ritchie's smile is one of the most interesting characteristics of this charming woman. It is broad and friendly and partakes very much of mischief and an ability to see the funny side of everything. After seeing that smile, one can understand perfectly why she has been elected president of the Musical Club season after season until her years of service already number nine, and why during that period the Club has grown to be a deciding factor in the civic life of that thriving city.

"Well, to begin at the beginning, Fresno is situated about half way between San Francisco and Los Angeles and about midway from east to west, roughly speaking, of the state. There are many thousands of inhabitants, the vast majority of whom are laborers, since Fresno is a commercial city above all else. Until very recently music and the fine arts have been subjects more or less taboo as of little consequence before the far greater question of money. Of late years, however, things have changed, I am happy to say, so that in our endeavors we have the co-operation of no less representative a body than the Chamber of Commerce.

"I wonder if you know just how much it means to have such support after struggling along, trying to make a success against all kinds of odds. It just makes you feel all happy and comfortable inside and you know that everything is going to come out all right.

"In the past the Fresno Musical Club has brought to the city such musical attractions as the Minneapolis Symphony Orchestra, Schumann-Heink, Florence Macbeth, Margaret Matzenauer, Anna Case, Sophie Braslau, John McCormack, Fritz Kreisler, Mme. Galski. This year we are to have Charles Hackett, Anna Case, Anna Fitzu, Mary Jordan and Samuel Gardner, the Bolm Ballet and Lada. Do you know, I'm just crazy about Lada and her work. I saw her first at one of those delightful meetings at Peterboro, N. H., and quite fell in love with her at sight. Her grace and charm completely captivated me ere I knew her name and ought concerning her art. Now I am looking forward with much pleasure to her visit to us in Fresno.

"Such has been the success of the club that it has been necessary for us to make it a closed club. What else could we do with the hall sold out before the opening concert. In this way, also, people can have the seats they particularly like season after season, so that it becomes more like a family party than a concert series. Eventually we hope that our need will become so pressing that the result will be the building of an adequate auditorium.

"By a closed club, I mean that in order to be able to purchase tickets for the concerts, one must be a member of the club. Then tickets for a single concert cannot be purchased, but the entire series is sold at once. In this way we are assured of our audiences, we do not have to rely upon the success of one concert in order to be able to assure the success of the next. Oh, I can assure you it is the only satisfactory way under the circumstances. We have a spring sale and a fall sale, enabling those who

we had promised and had a perfectly legitimate reason for not presenting the great pianist.

"Of course we have the regular club activities with a concert each month. And since imitation is sincerest flattery, we feel that we are making a success of it, for numerous towns are starting similar clubs and it is only a question of time before regular courses of music will be given there also. We are all feeling optimistic about the future insofar as music is concerned," and Miss Ritchie looked as happy as only those who see the fruition of their hopes can look.

Miss Ritchie spent the summer in New York, studying with Yeatman Griffith, returning to her California home by way of New Orleans.

H. R. F.

London String Quartet's Second Concert

The second concert of the series being given at Aeolian Hall by the London String Quartet was held on Saturday afternoon and was attended by a good size audience, whose interest and approval was manifested in warm applause frequently throughout the concert.



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The program consisted of three Beethoven string quartets, namely: op. 18, No. 4, C minor (composed in 1800); op. 18, No. 5, A major (composed in 1800), and op. 18, No. 6, B flat major (composed in 1800). In the interpretation of these, the quartet increased the excellent impression it created the evening previous. Each of the four players is a skilled musician and artist on his own instrument, and their ensemble work is marked by its finish, commendable rhythm and general balance and unity.

Creatore Opera Company Pleases Canadians

(By telegram.)

Montreal, Canada, September 30, 1920.

The Creatore Opera Company, under the management of Gauvin, last night opened its engagement at the St. Denis Theater, the largest and finest theater in Canada, with a full house. They were enthusiastically applauded. The house is practically sold out for the rest of the week.

(Signed) M. J. M.

AURELIO FABIANI—THREE PICTURES OF HIM



Sailing in the Caribbean Sea with the Spanish poet, Francis Villacaspe, and a daughter of South America.



Watching a native fruit vendor in Dutch Island, Curacao.



The New York impresario, who finds time to devote a part of each day to his violin, with the beautiful Italian Bergonzi which he has recently purchased.

New Yorkers Hear Tom Burke

Tom Burke, the much—and rather injudiciously—heralded Irish tenor, made his New York debut at the Hippodrome on Sunday evening, October 3. He had to face the handicap of being announced as "the greatest living Irish tenor." Perhaps those who called him this did so with the reflection that the most famous of Irish tenors is now an American; but, if points are to be so finely drawn, wasn't Mr. Burke himself born and reared right in the heart of England?

However, all this is aside from the question. It would have taken a sort of super-singer with a voice of pure gold to have come up to the advance notices, and this Mr. Burke is not. He has a voice which is unimportant in its lower range, like the majority of tenor voices, but of a decidedly agreeable lyric quality above. Lyric, however, it is, and Mr. Burke frequently makes the mistake of forcing it for dramatic effects. He sang arias from "Otello," "Werther" and "Rigoletto," Grieg's "A Dream," Irish songs arranged by Hughes, and an Irish song by Stanford. Curiously enough, this "Irish" tenor did not seem particularly at home in the Irish songs, rather missing their native raciness. One was convinced that Mr. Burke was laboring against the necessity of living up to what he knew has been told of him. The nervousness caused by this undoubtedly kept him from doing himself full justice. He is a better singer than he showed himself at his first recital. There was a large audience, which welcomed the singer very heartily when he was introduced by Father Duffy, of the "Fighting Sixty-ninth."

The assisting artists were Helen Schroeder, the cellist; Francesco Longo, pianist, and Frank St. Leger, whose excellent accompaniments were of great assistance to Mr. Burke.

Success for Macbeth and

Minneapolis Orchestra

The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, achieved a sensational success at the Auditorium last evening. Florence Macbeth, the soloist, also was received with unbounded enthusiasm. The audience numbered 3600. Laurence A. Lambert has booked the orchestra for eighteen Western concerts.

(Signed) J. F. O.



BELLE RITCHIE,

President of the Fresno Musical Club.

wish to continue in the same place to do so. From the looks of things this year, we will have to place extra seats on the stage.

"Oddly enough it was Josef Lhevinne who was a determining factor in this action. Very probably he does not know that because he was interned in Germany and so obliged to cancel an engagement he had with the Fresno Musical Club, he thereby saved the day so far as we were concerned. Our coffers were getting very low and had he come we would have been in a serious predicament. His inability made it possible for us to secure talent nearer home and less expensive, so that we gave all the concerts

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Mme. Von Klenner Gives Address at Manhattan Opera House

The rededication to opera of the Manhattan Opera House, September 5, included on the program an address by Baroness Von Klenner, founder and president of the National Opera Club. It was while she was five hundred miles away, at Point Chautauqua, N. Y., the Von Klenner summer home, that she received an urgent wire from Mrs. Oscar Hammerstein, director of the Manhattan Opera House, to give an address on that occasion. Although it meant leaving her garden and fruit and pupils a fortnight earlier than planned, she did so and the reception of her



MME. VON KLENNER AND SEVERAL PUPILS
Climbing the tree of knowledge.

address proved its importance. It was a beautiful speech, impromptu, wise and witty, holding the attention of the vast audience of 4,000 people every moment. She alluded to "that place, in another part of the city, always visited by our 'country cousins' but never by real New Yorkers, the Hall of Fame, where, after one has been ten years dead, one stands a little chance to become one of the galaxy of 'dead ones.' What contrast to this occasion, to this placing of the splendid, life-like oil painting of Oscar Hammerstein right here in the heart of New York. How appropriate that this happens September 5, when we are celebrating the emancipation of the so-called 'weaker sex,' when the mantle of Oscar Hammerstein falls on his beloved spouse, the first woman manager of a grand opera house. Look at this splendid audience, this magnificent opera house, now placed at the disposal of the public for grand opera, following ten years of silence. Oscar Hammerstein's idea was opera for Americans in English, an American Opera Temple. Shakespeare said 'The good that men do lives after them, the evil is interred in their graves.' A management can create a grand theater, with a big force, orchestra and accessories, but after all that is only the beginning, for the audience is the main thing. Just here the purpose of the National Opera Club comes in, to furnish audiences, from the people, for opera performances. Not for millionaires is this house, or this opera club; it is for the people, to educate the people in opera and make a demand for opera."

Standing back, with hand raised to the portrait of Oscar Hammerstein, Mme. Von Klenner said: "The Persians say that he who makes two blades of grass grow where hitherto but one has grown, he is a public benefactor." What can I say of the man who, alone and unaided, built this splendid edifice? Competition with the Metropolitan Opera House, not opposition to it, was in his mind, and surely his spirit is present tonight, which marks the beginning of a

new era of grand opera in this house. To live in the hearts we love is not to die."

At this juncture the orchestra played the "Meditation" from "Thais," the music emphasizing the address. Four weeks of opera by the San Carlo Grand Opera Company will be followed later by six weeks of the Chicago Opera Association, and this in turn by eight weeks of Wagner opera in English. These few excerpts from the Von Klenner speech, lasting nearly half an hour, give only an inkling of it. Heard with utmost attention, for the baroness has "a way with her" which bespeaks interest in everything she says, it was one of the features of the affair.

Matters relating to the National Opera Club show that up and stirring organization to be alert. Frederic Dean begins a series of educational lectures October 28, his subject being "The Ring of the Nibelungen." The first board meeting has already been held, and on all sides prospects are splendid. Lectures and talks on current musical events by prominent speakers are scheduled, and the usual big crowd of members has subscribed for the Saturday evening performances at the Metropolitan Opera House, with a large contingent supporting the Chicago Opera's local season.

Mme. Von Klenner had quite the best summer of her life at Point Chautauqua, rising at 6:30, busy every minute, and this season will see her in her usual activities, which are manifold and ceaseless.

Aims of the New Wolcott

Conservatory of Music

The aims of the newly incorporated Wolcott Conservatory of Music of Denver, Colo., are to provide a serious and complete institution of art and learning that will command a place beside the foremost in the country; to prepare students for professional and artistic careers; to lend a helping hand to talented and worthy students without sufficient means; to provide a curriculum which will be so comprehensive and so thoroughly applied that credits will be nationally recognized; to do its share toward the advancement of music in America, so that it will hasten the day when America will have a distinct and worthy national idiom.

Mrs. Anna Wolcott Vaile founded the institution of which David D. Abramowitz is the director. The faculty is as follows: David D. Abramowitz, head of the violin department, with assistants in Dr. Lewis H. Chernoff, Ruth Fillmore Smith and Helen Beatrice Swain; violin and viola department, John G. Thomas; piano, Flournoy Rivers, Nona E. Craig, Mrs. Claude Ivey, Catherine Lemen, Lillian Bauer, La Veta Bertschy and Francis Hendricks; voice, Florence Lamont Abramowitz; cello, Frank Lusschen and Ruth Child Troutman; public school music methods, W. A. White; theory, Edwin J. Stringham; organ, Orville G. Wasly; opera, Victor Neuhaus; harp, Nicholas H. Campiglia; flute, A. Benton Stuart; oboe and English horn, J. Alois Bottler; clarinet, Henry Bannick; trumpet, Pietro Sartriano; French horn, Bertram Graves; trombone, Joseph Riley; French diction, Helga Katinka Hendricks. There will also be a students' orchestra and a chorus.

Olga Carrara Scores at Globe Concert

On September 15 at the first Globe concert of the season, Hipolito Lazaro, tenor of the Metropolitan Opera Company, and Olga Carrara, soprano of the Chicago Opera, sang before an audience of 3,000 people at the De Witt Clinton High School Auditorium. The police reserves had to be called out to keep the huge crowd in order, as many could not gain entrance to the building.

Mme Carrara sang an aria from "Cavalleria Rusticana," "Mefistofele" and "Madame Butterfly," accompanied at the piano by her husband, Astolfo Pesca. She is the possessor of a beautiful voice of sympathetic quality, which she uses with the taste of an artist. The audience admired her and accorded the singer a warm and well earned share of the applause.

Mme. Carrara has scored success both in Europe and this country, both as an opera and concert singer. Her appearances with the Chicago Opera, therefore, are awaited with more than ordinary interest. Mme. Carrara will go to Chicago on November 1 with her husband, who will teach in that city until February 1.

Roberts Sings for Cleveland Rotarians

Emma Roberts has returned to New York after a summer spent in Cleveland with her mother. Before her departure she gave a short program of English folk songs for the Cleveland Rotary Club at its weekly luncheon at the Hotel Statler. The singer's appearance created much enthusiasm on the part of her fellow Rotarians, for the contralto is an honorary member of the Macon, Ga., club. Miss Roberts will open her season at the Academy of Music, Lynchburg, Va., on October 12, in a recital given under the auspices of the Lynchburg Chapter of the Randolph-Macon College Alumni. Randolph-Macon is Miss Roberts' Alma Mater, and her recital there makes her third Lynchburg concert.

Leila Topping Ends Vacation

Leila Topping returned to New York last week from her vacation, sunburnt from the invigorating mountain air in Maine. She is feeling just as happy as anyone could after a splendid rest in the seclusion of the Maine woods, where she divided her time between all sorts of sports like swimming, rowing, sailing and mountain climbing with the diversion of working the new "Russian Tone Pictures" which is a specialty of her programs.

Annie Friedberg is booking Miss Topping for a number of dates with clubs and colleges, among them two recitals to be given at Columbia University, New York, in November.

John Bland Starts Season Early

John Bland, master of Calvary Choir and well known vocal teacher, reopened his studio early in September at 20 East 23rd street, New York. The increasing demands for his services have been so pronounced that he was compelled to secure an assistant, Arthur R. Hartington serving in that capacity.

Frederick Gunster
TENOR

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"Every song showed finished interpretation."—*TELEGRAM*.

MANAGEMENT

WOLFSOHN MUSICAL BUREAU

1 West 34th Street, New York

JAN KUBELIK ENTHUSIASTIC ABOUT HIS AMERICAN CONCERTS

The Celebrated Violinist, Back in New York After Many Years' Stay Abroad, Tells of His New Compositions and His Many Concert Dates Here—First Appearance in New York Will Take Place at the Hippodrome, October 31

It is very much to be doubted if this will turn out to be an orthodox interview. When Jan Kubelik opened the door of his suite at the Hotel Ansonia he was smoking a pipe, and one doesn't get a formal interview from a man who is really enjoying a pipe. It is ten years or so since I last saw him, but he has changed very little in that time. His face and his body have both filled out a little and—lucky man—all his hair is still there. He looks well and admitted that he luckily had been so situated in Czechoslovakia as to suffer comparatively little from the privations of the war.

"Yes," said he, "it was only a few months before the beginning of the great struggle that I left America. How lucky I should have been if something had happened to detain me for a little while, so that I might have remained here through the war. But at least the enforced inactivity gave me the chance for composition that I had always wanted. The result, as you know, is three concertos for violin, all of which I shall play in New York this season, and a number of smaller works. I did practically nothing in the way of playing from 1914 until the war was over, except to appear a number of times at concerts for one war charity or another. At one of these my first concerto was played for the first time at Prague. The Prague Philharmonic Orchestra players were scattered all about, owing to the war, so I

was accompanied by a military orchestra, such as they have in Europe, where a lot of the bandmen shift over to string instruments and make more or less of an orchestra, when one is needed in place of a band. And perhaps you think I was not nervous at those rehearsals, wondering how my first orchestral score was going to sound. It was as good as I had hoped, but after I completed the scoring of the second and third concertos, I entirely rescored the first, although without altering its construction in any way."

THE KUBELIK TWINS.

Conversation drifted on from one topic to another and I shall follow it along in the same desultory manner in which it progressed. We spoke of the famous Kubelik twins—girls.

"They will come over next year, I expect, or possibly not until the year after. They are only sixteen now and I have no desire for them to hurry their first public work. It was funny about them. I went off on a concert tour for a few months and when I came home, presto! they were fiddlers. I was rather indignant at first, feeling that one in the family was quite enough and that I could attend to that myself.



JAN KUBELIK.

Who has returned to America for a trans-continental tour.

But when I found they really had talent, I was only too glad to help them. While I had been away, Mrs. Kubelik, who also plays, had been coaching them and, as I said, they gave me a great surprise when I got home."

Kubelik's American manager, Ottokar Bartik, was sitting by, and he mentioned the talent of the youngest Kubelik child but one, Jeronym Raphael, who has arrived at the mature age of six. "Oh, well," said Papa Kubelik, "it's too early to say anything about the youngster, but he certainly likes music. Not only does he play the violin and the piano already after a fashion, but loves to make sketches with his paints"—and Bartik, who has seen them, insisted that they are very good sketches indeed.

Mrs. Kubelik and the children—there are seven of them—will spend the winter in Carlsbad. "There is everything to be had there that one could want," said Kubelik, "and how much cheaper than in New York! You asked me if I noticed any changes in America. The only thing that appears to have changed is the prices. Of course I have the habit of reckoning everything out in crowns (Kronen) and it staggers me when I think I have to pay seven crowns for a shoe shine. Why, in the old days in Bohemia we used to pay seven to ten crowns for the shoes themselves. Now, of course, they cost almost 300 crowns, but at that they are cheaper than in this country. Then take violin strings. I brought over a lot with me. They cost eight crowns each and I hear they are now ten crowns. Why, in the days when I was a student, you could buy a violin and bow for ten crowns and have the strings thrown in for nothing. I understand that a good E gut string is practically impossible to obtain here now—that everybody uses a metal E. I am lucky enough to have a good supply of gut E's with me, which I hope will last for my tour."

THE FAMOUS "IMPERATOR" STRADIVARIUS.

Kubelik will play, as heretofore, his famous "Imperator" Stradivarius and has a Joseph Guarnerius along with him for reserve. It may be imagined that the conversation eventually got around to the question of Prohibition in this country and Kubelik related a good story apropos of the terrible days when the Spanish influenza ravished his country. The common people believed that cognac was the best preventive against it and, with such a good excuse, there was more brandy drinking than ever before known there, with the result of an early shortage in the liquor. A Bohemian, so Kubelik related, met a friend on the street who was bewailing his lot. "This terrible influenza hangs on!" said he. "What shall I do? I'm almost out of brandy and then I shall be lost!" "Too bad!" replied his sympathetic friend.

"How many bottles have you left?" "Only forty!" answered the other.

While we were talking, Pierre Augieras, the French pianist, Kubelik's friend, assisting artist and accompanist, came in. He looked astonishingly well for a man who had spent three years as a volunteer in the French aviation service, following thirteen months in the infantry, and had fallen twice, the second time resulting in eight months in the hospital. Besides these falls, while in the infantry service a trench fell in on him and broke his leg—the left one. "In fact," said he, "I was careful to confine all three of my accidents to the left side. I thought it would be better to have at least one side in first class condition." M. Augieras, by the way, was awarded the Croix de Guerre and two citations, but he makes light of his honors and delighted to tell the story of the lieutenant who found a dilapidated piano in a deserted house near the front line and, sending for Augieras, asked him to play upon it. "But, mon lieutenant," protested the artist, "look at it. The strings look like a barbed wire entanglement and the keys won't move!" "You're a pianist, aren't you?" demanded the lieutenant. "Oui, mon lieutenant!" "Very well! Have this piano in order so you can play for me upon it this evening!" So Augieras sought out two or three fellow soldiers in his company who were mechanics and with their aid the wreck was verily reconstructed into a semblance of a piano and tuned by the time evening came, so that he could make something approaching music for the lieutenant, who remarked: "Eh bien! What did I tell you? You'd be a pretty pianist if you couldn't fix that machine up!"

THE KUBELIK CONCERTS.

To return to Kubelik. His first appearance in New York will take place at the Hippodrome on Sunday evening, October 31, when he will be assisted by the Metropolitan Opera House Orchestra and will play Spohr's "Gesangs Szene" (not heard here for a long time), his own first concerto and a Paganini concerto. On November 21 he will play his second concerto with the National Symphony Orchestra, Artur Badonky, conducting; and the third Kubelik concerto will have to wait for a New York hearing until he appears at the Metropolitan Opera House on Sunday evening, February 13. This concerto includes a double fugue among its musical features. All three are in the conventional three movements, although the second, as already stated, is played without pause. He will give three New York recitals at the Hippodrome, on January 2, March 13 and March 27, 1921; will play in Brooklyn on January 16 and also appear at the Bagby Musicales. The concerts already booked for him number twenty-five up to the New Year and twenty-seven after that. He will travel to the Pacific Coast and also give three concerts in Cuba, at the Teatro Nacional, Havana, between February 24 and March 1. A complete list of his American dates is as follows: Boston (3), Buffalo, Chicago, Burlington, Vt., Montreal, Philadelphia, Norfolk, Richmond, Rochester, Newark, St. Louis, Pittsburgh, Fargo, Duluth, Minneapolis, St. Paul, Ann Arbor, Cleveland, Providence, Detroit, Washington, Baltimore, Brooklyn, Topeka, Oklahoma City, Cincinnati, Memphis, Havana, New Orleans, Toronto, Ames, Ia., Los Angeles, San Diego, San Francisco, Portland, Seattle and Spokane. H. O. O.

New York Recital Date for Johnson

Edward Johnson, tenor of the Chicago Opera and a most successful concert artist, is to give his first New York recital in Carnegie Hall on Saturday afternoon, October 23. Conrad Bos will accompany him.

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CHICAGO MUSICAL COLLEGE

ALICE

GENTLE SCORES

IN

"CAVALLERIA RUSTICANA" and "CARMEN"

New York, September 28, 1920



AS SANTUZZA

Tribune:

Alice Gentle's performance of Santuzza is an impersonation that would grace any opera house. The music lay well within her voice and she sang with an unexpected wealth of color and shading. Her acting was superbly passionate, sometimes tigerish in ferocity. But in her intensity, which swept all before it, and made her for the time not an opera singer but a human being, there was the thrill of tragedy, not melodrama. Even the musical snobs, the hardened operagoers in the gum-chewing, fruit-eating, lemonade-drinking audience which crowded the theater, were moved by this blazing composite study of elemental emotions, love, jealousy, despair and revenge, and joined the noisiest standees in shouting "Brava! brava!"

World:

In "Cavalleria Rusticana" Alice Gentle gave a surprisingly fine performance of Santuzza.

Times:

The San Carlo organization gave a particularly fine rendering of "Cavalleria Rusticana," with Alice Gentle as an excellent Santuzza.

New York American:

Alice Gentle as Santuzza easily carried off the honors in Mascagni's tragedy. Miss Gentle, who is intensely dramatic, gave a capital performance.

Evening World:

In the Mascagni work Alice Gentle's clear, powerful voice and clean-cut characterization of Santuzza was a tower of strength.

N. Y. Globe:

Alice Gentle was an admirable Santuzza vocally.

Evening Mail:

Alice Gentle as Santuzza was as good an exponent of the woman scorned as one could desire, and she kept to the pitch vocally as well.

Evening Sun:

Alice Gentle, a star discovered by Oscar Hammerstein himself, certainly carried off the honors. Her acting as Santuzza in the Mascagni tragedy was superb. Her voice was just as worth while.

Evening Telegram:

There was a sincerity and a strong emotional force to her singing that are rare in these days of stereotyped operatic characterizations. She was so energetic that she carried the other singers with her.

San Francisco

Call and Post:

Fortune Gallo's "guest artist" achieved an individual success in the role with which only the triumphs of Tetrazzini in the days of her discovery by San Francisco can be compared. If there is or has been anywhere a better Carmen than Alice Gentle, those who thrilled to the convincing intensity of her acting and the beauty of her voice last night are ready for an argument. Gallo could profitably provide several more performances. He can offer nothing better, which is saying much.

Chronicle:

Miss Gentle is keenly alert for all the dramatic actualities and maintains an unflagging interest by the rapid changes in her moods and manners. She reads the role virtually, and at the same time neglects none of the vocal requirements. The result is a finished piece of artistry delightful to witness.

Bulletin:

Alice Gentle has scored a genuine triumph in her rendition of the title role of "Carmen."

Examiner:

Alice Gentle is an artist of intense personality; even her mistakes have something fine about them. Her Carmen is a figure to be remembered.

Chronicle:

Her absorption in the role was intense, and her characterization showed no lapses into the perfunctory or mechanical. In her reading of the part she selected a compromise between the insouciant vulgarity of Maria Gay and the pantherine cruelty of Tarquinia Tarquina. Her protean revelations of the Carmen psychosis were admirably worked out; in the first act she was the gamin, in the second act the seductive gitana, in the third act the fickle jade and in the final act the reckless courtesan.

Los Angeles

Evening Express:

Calvé and Sylva and all Carmens ad lib may have a respectable place in our memories, but for immediate purposes we are pleased to place our adoration at the feet of Alice Gentle. Miss Gentle was a Carmen who will remain with us for many reasons, including the richness of finely poised vocal work and the absolute finish of her dramatic expression.

Evening Herald:

Even the fault finding amateur was completely captured by the subtle charm of Miss Gentle's acting and singing. Not since the incomparable Calvé have we experienced a more consistent Carmen.

Daily Times:

Alice Gentle's interpretation has a genuine verve and snap that few Carmens can boast. In Alice Gentle we have seen a singer who could, though she had no voice, make her fortune on any stage.

Examiner:

Alice Gentle as Carmen was the motif of one of the largest houses of the season, and her spirit, apparently inexhaustible vitality and verve marked the night performance as a red letter event in the musical events of the week.



AS CARMEN

New York

N. Y. American:

She made Carmen pretty and piquant, a creature of many moods though leaning more to the willful than to the wanton. Her warm mezzo-soprano voice was revealed with taste and effect. Her performance was never commonplace.

New York Sun and Herald:

Alice Gentle was a Carmen of dark brow, incessant physical activity and somber tone. There was no silly subtlety about this siren. She was a businesslike vamp, and went at the feeble Don Jose in such a manner that no one wondered at his being knocked out in the first round. Doubtless people are tired of psychological interpretations. Miss Gentle got much applause and many recalls.

The Evening Journal:

Miss Gentle was the main prop of the performance. Her Carmen was generally attuned to the spirit of things as they went on around her, but with a far more respectable sense of characterization. Her gypsy girl went through her traditional tricks, but accounted for them as part of a personality.

The Evening Mail:

There is the strife between warm blood and cool brain in Alice Gentle's Carmen. If she does nothing new to the familiar, pulse-quickenning melodies, she certainly gives the turbulent Spanish girl a vivid personality.

The Evening Post:

Alice Gentle, as Carmen, went about her work in a most businesslike manner. There was no nonsense in her cigarette girl; she was always direct, and there was no question whatever regarding her intentions; in fact, to use the vernacular, she vamped poor Don Jose in a way that left no doubt in any one's mind as to what was going to happen to him. She sang nicely.

The Evening World:

Alice Gentle, as Carmen, deserved the enthusiastic applause that greeted her singing.

Montreal

Montreal Star:

Thanks to Miss Gentle, the performance was the best given this year by the San Carlo people. Within the last decade the character of Carmen has not been presented in Montreal with finer intelligence, or with both singing and acting elements better combined. It was an original reading of the role that Miss Gentle gave, one that was psychologically true to human nature; and on the singing side it was musical.

HAENSEL and JONES, Aeolian Hall

New York

MUSIC AND PUBLIC EDUCATION

High Schools and Community Singing

Are High School Children Capable of Performing the Great Choral Works? Can They be of Service in Community Music?

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

An interesting controversy has been going on for many years concerning whether or not high school choral groups should be permitted to sing the great choral works. On this question, like almost any other great question, there have been strong arguments for and against such a practice. The management of the War Camp Community Service, through Mr. Bradford and Mr. Clark, has been vitally interested in this point, and has sought expressions of opinion from the leaders in school music. Of course, the great question can only be answered in terms of the student material which the teacher has at his disposal. For the benefit of teachers in general, it might be well in this article to refer to some of the expressions of opinion which have been given on this point.

Probably the most active worker in this regard has been Ralph Baldwin, of Hartford, Conn.

"Of late years we have been able to maintain a very even balance of parts in the chorus. The tenor parts are sung by boys whose voices have changed and who have a high range, and also by boys in the lower classes whose voices are undergoing the process of change and who can sing the higher tones impossible for the boys with changed voices, so that by this combination we are enabled to carry the regular tenor parts of these choruses.

"I am well aware of the fact that there is opposition on the part of some directors of music in public schools to undertaking works of this character

for study and performance by high school students. They allege that it is fraught with danger to the voices of the students. This is the only objection to the practice so far as I know.

"I should agree at once that the practice of giving works of this character would be hazardous in schools where music is not well taught, where there is inadequate preparation in the grammar schools, where reading in the high schools is poor, where there is inefficient leadership on the part of those in charge of high school music. In the first place, there would be danger that voices would be injured. In the second place, the preparation of such works in schools where the reading is poor, would be so laborious as to stultify all of the cultural and appreciative results that we know exist where the works are well done. Third, with inadequate leadership, there would be danger of poor performances and a low standard of attainment.

"None of these objections, however, holds in schools where there is proper grammar school training in music, where students in the high schools know how to read music and where there is a leader qualified to conduct rehearsals and performances such as these works demand.

* * *

"It would be a sorry day in the estimation of our school students were an attempt to be made to forego the performance of such works by our high school.

The students look forward to these performances as one of the brightest spots in their school careers and of the school year. It gives them an intimate acquaintance with four master choral works from study and the inspiration of complete performance. I know that they thoroughly enjoy the experience. We consider it as a vital part of our work in music appreciation. Furthermore, it has a definite effect upon the community.

"As it happens, we have no large choral society in Hartford just now that is giving these works, so that the performances by the high school are the only thing of the kind that we have. Many parents of the children are naturally attracted to these performances and in many cases I am sure this is the only opportunity our people have of hearing such works as 'Elijah.'

Another supervisor who believes such performances advisable in the schools, with certain restrictions, is Will Earhart, director of music in Pittsburg schools, who says:

"As to high school pupils giving oratorios, I think it is an admirable thing for them to give the very best music of which their voices are capable. You speak of the differences of opinion which you found among the supervisors in Philadelphia. It rests wholly upon vocal grounds. Only large high schools contain sufficient number of voices of sufficient maturity to permit of the organization of an oratorio chorus that can do justice even to the simplest oratorios. However, directors who understand thoroughly the voice can often make such a distribution of the notes of the four vocal parts among the voices of a large number of children as to permit of a very adequate performance without injury to the voices of any of the participants. Where there is an extremely skilful director, with a large number of voices to draw on, I think a number of oratorios and cantatas might well be rehearsed and performed by high school pupils. The works would need to be carefully chosen, and modifications in the vocal parts might need to be made here and there. In the end, however, under such conditions as I have outlined, it can be done."

It will be seen from the above that Mr. Baldwin is more thoroughly convinced than Mr. Earhart that the performance of such works should be incorporated into the regular program of all high schools. It is well, however, to keep in mind that all this work done in Hartford is given under the immediate direction and supervision of Mr. Baldwin, and it is generally recognized that his particular qualifications mark him as a person eminently capable.

SOME OBJECTIONS.

These opinions are not, of course, universally held. In 1918 a syllabus for secondary schools was prepared by a music council, selected by the New York State Board of Regents. In the syllabus a note of caution was given to the over-zealous supervisor. Under the title "Music to Avoid" the following is stated:

"The attempt by high schools to sing the heaviest and most trying choruses is another source of serious injury to immature voices. The singing of such selections as the 'Hallelujah Chorus' from 'The Messiah' and 'Unfold Ye Portals' from 'The Redemption' should never be allowed in a high school. The continued strain arising from the long, sustained, high tones, sung fortissimo, is a severe test even for adult voices, and is exceedingly harmful to voices of the high school age. It is most important that the music selected shall not force the voices beyond a safe and legitimate compass and shall not cause undue strain."

No one can deny that in many cases this word of caution is absolutely essential. Where the supervisor is sufficiently expert to select and qualify the voices this danger would be less apt to exist, but there is in the vast literature of choral music a sufficient amount of material to give all high school pupils a fair idea of what constitutes the best in this particular field of composition.

MORE ACCOMPLISHMENTS.

In a recent edition of the MUSICAL COURIER we noted the fact that the high school pupils of Minneapolis are studying Pierre's "Children's Crusade," with a view to giving a public performance some time in the spring of 1921. A large chorus from the elementary schools is to sing the well known children's part of this particular work. We would ordinarily tremble at the thought of this if we did not know that the whole movement was under the direction of Mr. Giddings, who has expressed himself very positively on some points. For example: "Those who know how to handle the voices of the young may produce anything; those who do not would better let the proposition alone and also all other chorus work." Again: "The logical thing for high school pupils is to study choral works. They study all kinds of literature. Why keep from them the highest form of chorus work, the oratorio or the big cantatas? They are wonderfully fascinating as well as educational."

This is the opposite view of the expression of opinion contained in the New York State syllabus. At this point we are tempted to quote a stanza from a musical comedy topical song of a generation ago:

"There's much to be said on either side
The doctors agreed, but the patient died,
And he's swearing from over the Great Divide.
There's much to be said on either side."

It is well to hear more from Mr. Giddings:

"I would not think of eliminating these great works from our curriculum. It would mean as it does in so many places that the chorus work did not flower and that we were failing to finish what was begun well in the grades.

"What would be said of a system of English literature that failed to teach the pupils something of the masterpieces?

"The fine part of it about the oratorio work in the high schools is that they can be given with safety to all the voices concerned if the leader knows how to handle voices. They are a means of education to the community as well, for the effect is wonderfully good with a large chorus as the numbers make up for the lack of power in the young voices.

"We shall continue giving these pieces in these schools as the people are solidly behind us. They crowd the
(Continued on page 39.)



ARTURO PAPALARDO, Director

PAPALARDO School of Singing

The season of 1920-21 marks the sixth year of the Papalardo Vocal Art Studios. This most successful School is already well known both here and abroad. A list of over forty artists who have been trained and prepared for the Concert and Operatic Stage testifies to the ability of Arturo Papalardo as a Master of Song and Coach.

Maestro Papalardo has also conducted opera in Florence, San Remo, Reggio Emilia, Novi Ligure, Cagliari, Sassari, Italy; Odessa, Russia; Rio Janeiro, San Paulo, Brazil; New York City, and twice on tour in the United States of America.

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Manhattan Opera House

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"La Boheme"

ANNA FITZIU A LOVELY MIMI.

Very lovely was Miss Fitziu as Mimi, very beautiful her high C at the end of the first act. . . . She is a quiet Mimi; her emotions, her gestures are slow and even. One can sit back and look at her; she is worth looking at.—*New York Times*, September 24, 1920.

Her impersonation of the sewing girl was marked by naturalness and simplicity. Her singing kept pace with her conception of the character. It was good, clean singing, typical of the emotions of the moment. Miss Fitziu, if she pleases, may make of Mimi a figure particularly her own.—*Evening World*, September 24, 1920.

Miss Fitziu's Mimi rose above the other characterizations, rose above them so strikingly as to make the performance prima donna opera with accessories. Her singing last night was a matter of excellently produced, finely varied tone, never so loud as to become objectionable, and always easily heard to its softest pianissimo. . . . She has the same clear tone, but she overspreads it with appropriate sensibility, the flexible play of light and shade.—*Evening Journal*, September 24, 1920.

Miss Fitziu has served too many operatic performances, organizations not to rise in majesty to the opportunities of any soprano role.—*Evening Sun*, September 24, 1920.

ANNA FITZIU SINGS WELL IN "LA BOHEME."

Her singing was sympathetic, particularly in the third act, when she was at her best.—*New York Tribune*, September 24, 1920.

ANNA FITZIU A SUCCESS AS MIMI.

Miss Fitziu surprised even her most effusive admirers. Not only did she master the music with fine artistry, but she revealed a heretofore unsuspected ability as an actress of temperament. It goes without saying that she invested the character with youth and beauty.—*New York American*, September 24, 1920.

ANNA FITZIU OFFERS ACCEPTABLE MIMI.

Of Miss Fitziu only favorable things can be said. Her voice has taken a richness and warmth that was unlooked for and she sings with considerable style and finish. In general her work was most satisfactory.—*The World*, September 24, 1920.

"Lohengrin"

Anna Fitziu was the Elsa—pictorially quite the most glorious since Olive Fremstad and vocally hardly less impressive.—*New York Times*, September 27, 1920.

The Elsa of Anna Fitziu was sung with freshness and beauty of voice.—*Evening Post*, September 27, 1920.

Anna Fitziu made a physically beautiful and a vocally satisfying Elsa.—*Globe*, September 27, 1920.

Anna Fitziu, as Elsa, sang and acted well, and in looks was an Elsa well worth Lohengrin's chivalry.—*The World*, September 27, 1920.

Once More Miss Fitziu rather dominated the whole proceedings. This was her first appearance here as Elsa and it was a dignified and intelligent effort. Also there was some engaging, some really beautiful singing to be put to her account.—*Evening Journal*, September 27, 1920.

Anna Fitziu sang Elsa delightfully.—*New York American*, September 27, 1920.

Certainly Anna Fitziu is pictorially the ideal, star-eyed heroine. She moved with a touching dignity and she sang up to her beauty, which is fulsome praise. Her voice has rarely had more clear, limpid tone, and her Italian diction is always excellent.—*Evening Mail*, September 27, 1920.

A FEW CONCERT DATES, OCTOBER—DECEMBER

October

- 10—Carnegie Hall, New York.
- 17—Joint Recital Toscha Seidel, Lexington Opera House, New York.
- 18—Ithaca, N. Y.
- 25—Milwaukee, Wis.
- 27—Minneapolis, Minn.

November

- 4—Kansas City, Kan.
- 9—Joint Recital Tito Ruffo, Detroit, Mich.
- 11—Soloist St. Louis Symphony in St. Louis, Mo.
- 20—Denver, Colo.
- 28—Madison Square Garden, New York.

December

- 3—Biltmore Morning Musicale, New York.
- 5—Mozart Society, New York.
- 30—Soloist Minneapolis Symphony in Minneapolis, Minn.
- 31—Soloist Minneapolis Symphony in St. Paul, Minn.

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Malkin Music School Announcement

The Malkin Music School will put into effect for the season 1920-1921 more elaborate and extensive plans than during the seven years of its existence. The new curriculum which went into operation October 1 is a modification and perfection of the old, incorporating the rich experience and developments of the past year. There will be many interesting innovations introduced that Mr. Malkin has studied during his recent observations of educational institutions abroad.

From the standpoint of results achieved, the school feels justified in looking forward to an even more encouraging future than ever before. A striking instance of its progress is the virtuosity and artistry attained by one of its pupils, Julia Glass, who at the early age of fifteen has been chosen among the celebrated soloists to appear this season with the National Symphony Orchestra under Artur Bodanzky. This high honor was won by Miss Glass in open competition with the younger pianistic talent in Greater New York. The school, therefore, feels that it is to be congratulated upon this achievement, as Miss Glass is a 100 per cent. Malkin Music School product.

The director, Manfred Malkin, inspired by the appreciation and confidence in the school, as expressed by some of the keenest musical critics, will strive to carry his work this year to even higher planes of artistic endeavor. Mr. Malkin is a distinguished artist, whose public performances are well known to concert goers. To him may be credited the distinction of establishing a school with reliable standards for the practical realization of art. In this undertaking he has had the whole hearted co-operation of his faculty, which has so zealously stood by him in the past and which may be said to share with him the honor of having brought the institution to the prominent high position which it holds in educational circles.

The Malkin Music School faculty is unique in every sense of the word, for not only is each member an artist performer of the first magnitude, but he also possesses the rare gift of being able to impart his subject matter in a clear and concise manner. The music student under such guidance cannot fail to understand his task, for he is reached through the medium of reasoning and feeling, through lucid explanation and actual performance. Moreover, having been associated with the school practically since its organization and having carefully watched its growth, this corps of artists is particularly equipped to assist the institution on its forward march. The following is a brief account of their accomplishments:

Jacques Malkin, who heads the violin department, has been heard in recital in every European city of note; he has also concertized throughout Europe with the Societe des Instruments Anciens, of which Camille Saint-Saens is the honorary president. Mr. Malkin's American debut last season called forth the most laudatory comments of the New York press. Felian Garzia, the eminent pianist, has gained a loyal following here by his successful New York recitals. Mr. Garzia has been called one of the best interpreters of Debussy by many music critics, and has as often been complimented by them for his scholarly insight into the music of the pre-modern period.

Hubert Linscott, of the department of voice culture, is an artist who is thoroughly familiar with every branch of his field. He possesses an extensive repertoire which includes concert, oratorio and operatic works. Mr. Linscott has been coaching some of our best known operatic stars, but he will not give full publicity to this until later. Vladimir Dubinsky, the Russian cellist, has occupied the leading chair as cellist with some of the most celebrated symphony orchestras here and in his native country. Through extensive concert and recital work in the past number of years Mr. Dubinsky's name has been associated with what stands for the very highest and best in his art.

Max Persin, of the department of harmony and ear training, is a graduate of the Conservatory of Odessa, where he studied at the same time as Elman and Moiseiwitsch. He also studied composition with the Russian composer, Arensky, and has many noteworthy compositions to his credit.

Besides the above mentioned members of the school faculty, who have so materially contributed to its growth, there will be two noteworthy additions in the persons of Mlle. A. M. Soffray and Alexander Roman (Fidelman). The school feels fortunate in having secured Mlle. Soffray, knowing that she will prove a valuable acquisition to its already highly proficient piano department. Mlle. Soffray is a protégée of the famous French artist, Casadesu, who recently concertized here under the auspices of the French Government. She has letters of commendation from Camille Saint-Saens, Gabriel Faure and Vincent d'Indy, extolling her high pianistic attainments. The school con-

gratulates itself upon having secured the services of Alexander Roman (Fidelman), who will join the violin department. Mr. Roman has appeared as soloist with leading European orchestras, including the Berlin Philharmonic. He was one of the first of the brilliant violin students of Leopold Auer, and is thoroughly conversant with the pedagogic principles of his master.

The faculty recitals, which have become a distinct feature of the school's work, have been so arranged as to make their programs embrace music of all historic styles, so as to give the student a comprehension of form as well as to furnish an opportunity for acquaintance with the art of the masters.

Student recitals have been scheduled, allowing each student to play a certain number of times during the school year. The purpose of this is not only to inspire confidence by giving the student an opportunity to play in public, but also to have him acquire a repertoire. In this way the student achieves actual results in mastering certain types of music during the school year.

Ensemble classes will be convened as usual each week. Students are given an opportunity to play concerted works and to gain experience in accompaniment. Moreover, by encouraging the pupil to read at sight a considerable

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by more operatic artists essaying
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chewed all but the most legiti-
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amount, these meetings extend his acquaintance with the wider musical literature, giving him in the end facility in reading and fluency of musical expression.

In all the school work the constant correlation of theory and practice which has proven so fruitful in laying a sound foundation for future musical progress is emphasized. The development of the pupil from within is thus reached, for the training of the musician, as well as the performer, is the goal aimed for.

With its faculty of prominent artists, its perfected curriculum and the great work accomplished in the comparatively few years of its existence, the school will continue to stand among the leading institutions of the country.

Maier and Pattison at Aeolian Hall October 13

Guy Maier and Lee Pattison, the pianists who are to appear later on as soloists with the New York Symphony Orchestra, will give their first program of two-piano pieces for this season at Aeolian Hall, at a matinee on October 13. Brahms, Saint-Saens, Debussy, Chabrier, Franck, Casella, Arensky and Iljinsky will be represented on the program, and there will be a novelty in the "Coronation Scene" from "Boris Godunoff," arranged by Mr. Pattison.

New Yorkers Again to Hear Schillig

Ottile Schillig, heard last season in an excellent song recital, will appear in Aeolian Hall on the afternoon of Monday, October 18.



IDA GEER WELLER,

Mezzo-contralto, who will present a most interesting program at her song recital in Aeolian Hall, New York, Friday afternoon, October 15.

Our Own

Sherlock Holmes Jr.

They were hoofing it—along Forty-fourth street, two Mondays ago—William Morris, composer-pianist; Tom Burke, the tenor who recently arrived from Europe, and Nannine Joseph, head of the concert department of Witmarks. Now I ask—where?

Last week "The Tavern" opened at the George M. Cohan Theater. George, himself, was in the lobby greeting old friends. Also present were Irene Fenwick, Robert Warwick, John T. Lang and a host of others.

I don't know why Vanderpool selected "That Night" for the title of the new Vanderpool-Penn song. It was "That Afternoon" that I saw F. V. in the Marlborough Hotel grill—last week—the composer humming the strains of another new number.

At the second Sunday concert at the Lexington Theater, among those in the boxes were Percy Hemus (he was also there the week before), Partner Jones of Haensel and Jones; Katherine Eyman, the pianist; Jacques Thibaud (?), etc. In the orchestra were Berthold Neuer, with his wife and daughter, Oliver Denton and Paul Morris.

Gladys Axman has been a regular attendant the past week at the Manhattan, also Roger de Bruyn, Manager Jules Daiber, etc.

By-the-by, Jules Daiber was eating a big dinner at Jansen's Restaurant the other night; later in the evening he was strolling up Fifth avenue with the same person.

At the opera performance at the Brooklyn Academy of Music among those noticed in the audience were Adele Giordano, formerly with the Metropolitan; rumor has it she is to invade vaudeville shortly in a ladies' quartet. S. H., Jr.

Elias Breeskin Returning from Australia

Word received from Elias Breeskin, the renowned violinist, tells of his return to the United States about October 16 from Australia, where he has given some remarkably successful concerts including six appearances in Sydney, two of them being with the New South Wales State Orchestra, and four in recital. Press notices speak eloquently of his great success on each of these occasions.

Bonci's First New York Appearance

Bonci's first metropolitan appearance will be in joint concert with Helen Yorke, coloratura soprano, at the Lexington Theater, Sunday evening, October 10.

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Stopak to Make Debut October 16

Josef Stopak will make his American debut at Carnegie Hall on Saturday afternoon, October 16, under the management of Haensel and Jones.

Stopak is a young American who has spent his twenty-one years entirely in America, serving with distinction in the army for over a year. His musical training has been received in New York and during the last few years under the artistic guidance of Jacques Thibaud, the great French violinist. In fact Stopak considers Thibaud his only real teacher, while Thibaud predicts that Stopak will prove quite the most interesting of the young violinists now before the public. So great is the eminent French violinist's faith in the boy that he took him to Europe this summer to put the finishing touches to his artistic training and personally to arrange for his continental debut which took place with great success at the famous Dutch watering place, Scheveningen, on August 15. So triumphant was this event that Stopak was immediately signed for a return solo appearance, and many other important engagements in Belgium and France.

It is said that in addition to possessing a tone of great charm and a splendid technical equipment, Stopak has an unusually sound all round musical education which is clearly reflected in the surety of his playing and the convincing manner in which he interprets his music.

Klibansky Pupils' New Engagements

Sergei Klibansky announces many new engagements for his pupils. Among them Felice de Gregorio has been engaged for "Princess Virtue," a new Bacon show. Emmy Witzka has been engaged by the Edison Company to sing for its tone test recitals. Lottice Howell will sing at a concert of the Y. M. C. A. October 2, and Devecomb Ramsay will sing there October 3. Lotta Madden has been engaged for a concert of the San Antonio Symphony Orchestra.

Mr. Klibansky will begin his pupils' recitals at the end of this month.

A. Russ Patterson Studios in Full Swing

A. Russ Patterson's studios are again in full swing. In addition to his large class of former pupils, he has begun work with many new ones from out-of-town. Aside from the art of singing scientifically taught, Mr. Patterson coaches in English, French, Italian and German diction. Regular classes in sight singing and harmony have also

been resumed. Within a few weeks, the enjoyable monthly students' recitals will again be held.

At the recent Lockport Festival, two of Mr. Patterson's artist-pupils came in for their share of the event's honors—Idelle Patterson, the charming soprano, who is at present on a short tour prior to her Carnegie Hall recital on November 14, who scored a distinct success, and Rose Dreeben, who was a prize winner. Another professional pupil, Magda Dahl, sang for six weeks as soloist with a band at Saratoga Springs this summer, and Irene Pavloska, familiar to concert and opera-goers in this country, starts on a Southern tour about October 15. All in all, Mr. Patterson's pupils are actively engaged and are reflecting due credit upon their teacher and coach.

Wolfsohn Bureau's Roster of Artists

The Wolfsohn Musical Bureau has issued its thirty-sixth annual catalogue. The list of special attractions includes: Alma Gluck and Efrem Zimbalist in joint concert, Josef Hofmann, Louise Homer, Claire Dux, Edward Johnson, Gabriella Besanzoni, Ada Sassoli, Benno Moiseiwitsch, Mabel Garrison, Sophie Braslau, Yolando Mero, Albert Spalding, Orville Harrold, Emilio De Gogorza and Reinald Werrenrath.

On the list are: Sopranos—Alma Gluck, Mabel Garrison, Louise Homer, Jr., Cora Chase, Florence Hinkle, Olive Kline, Inez Barbour, Otilie Schillig and Claire Dux. Contraltos—Louise Homer, Sophie Braslau, Merle Alcock and Gabriella Besanzoni. Tenors—Edward Johnson, Lambert Murphy, Albert Lindquest, Arthur Alexander and Orville Harrold. Baritone and basses—Reinald Werrenrath, Emilio De Gogorza and John Quine. Instrumentalists—Josef Hofmann, Benno Moiseiwitsch, Yolando Mero, pianists; Efrem Zimbalist, Albert Spalding, Daisy Kennedy, violinists; Ada Sassoli, harpist, and the Elshuco Trio, consisting of Elias Breeskin, violin, Willem Willeke, cello, and Aurelio Giorni, pianist.

Kerekjarto Honored in Zurich

Kerekjarto, the latest violin phenomenon, who will make his American debut at Carnegie Hall on the evening of November 2, created again a great sensation at his second concert in Zurich. He was carried from the hall to his hotel on the shoulders of his admirers and after he had played the Bach Air from the balcony of the hotel, "Baur au Lac," had to beg the crowd to go home so as not to disturb the rest of the neighbors any longer.

Namara to be Heard Frequently in Metropolis

New York is to hear Marguerite Namara a number of times this winter. She created a very favorable impression as Marguerite in "Faust" on Wednesday evening a week ago when she made her first guest appearance with the San Carlo Grand Opera Company at the Manhattan Opera House. The role is ideally suited to the young artist, who looked very graceful and lovely, and who in addition invested her lines with fine tonal quality and flexibility. Her impersonation was fragrant of many delightful memories. The young artist received a rather boisterous reception, especially at the hands of the standees, real music lovers from Sunny Italy. There were many prominent personages in the audience, who joined in the demonstrations throughout the evening.

Namara will have a number of other appearances with the same company. However, Sunday afternoon, October 17, she will be heard in her first Aeolian Hall recital of the season. Upon this occasion she will offer a program containing many favorite numbers as well as unique novelties. Other New York appearances that have been booked for her are two appearances at the Sunday evening concerts being held at the Lexington Theater and three solo appearances with the National Symphony Orchestra. Her managers, Haensel and Jones, have also arranged several interesting tours for her.

Several Sundays ago Namara appeared as soloist with the National Symphony Orchestra, Artur Bodanzky conducting, at a special concert given at Ellis Island, when she scored a great success.

La Forge-Berumen Pupils Give Recital

The last summer recital at the La Forge-Berumen studios took place on September 18. This was the fifth recital of the summer season, and eleven pupils presented a program of decided interest.

Charlotte Ryan gave an artistic rendition of Micaela's aria from "Carmen," and Elsa Gillham's lovely contralto voice was heard to advantage in the "Nadeschda" aria by Goring-Thomas. Waverley Harwood sang a group of songs by Frank La Forge very effectively, one of them, "The Shepherd," having to be repeated. Hazel Silver sang the "Prayer" from "Tosca" with splendid poise, and Mae Graves Atkins, the well known and popular Chicago soprano, gave a magnificent rendition of the impressive "Flanders Requiem," by Frank La Forge. Waverley Harwood and Edith Bennett presented the duet from "Madame Butterfly" with charm and excellent ensemble. Sheffield Child rendered an aria from "Tosca" with dramatic power. Charles Carver displayed his fine art once more in a beautiful group of songs, including a Handel aria, one of the best numbers on the program. Gutia Casini, Russian cellist, assisted Miss Silver.

The pianists on this occasion were Louis Meslin in a brilliant rendition of the Rubinstein etude; Kathryn Kerin, who played the romance by La Forge with musical feeling and a Liszt rhapsody with fire and fine technic, and Elvin Schmitt, who delighted the audience with the "Liebestraum" and "Campanella" by Liszt.

New Office Keeps Mrs. Oberndorfer Busy

Anne Faulkner Oberndorfer, the newly appointed national chairman of music for the General Federation of Women's Clubs, is having a very busy life, as her new office is making heavy demands on her time. Last week Mrs. Oberndorfer addressed the Minnesota Federation at the annual conference at Northfield, Minn., speaking on "Americanization Through Music." On September 23 she spoke on this subject before the New England Conference of Women's Clubs, at the Profile House, White Mountains. September 29 she appeared before the Wyoming Federation, at Casper, Wyo.

On October 1, Mrs. Oberndorfer was booked to speak at Fort Collins for the Colorado Federation; October 6, Rapid City, at the South Dakota Federation; October 8, Bismarck, at the North Dakota Federation; October 11, Ogden, at the Utah Federation; October 14, Tucumcari, New Mexico Federation; October 28, Fremont, Nebraska Federation.

In November, Mrs. Oberndorfer will go South to address the Federations of Georgia, Alabama, Florida and Louisiana. She is urging all the clubs to adopt the music memory contest as the surest means of interesting the community in good music.

Mona Bates Reopens Studio

Mona Bates, the young Canadian pianist, after having spent an unusually busy summer season at Chautauqua, N. Y., returned to New York on October 1 and at once resumed teaching at her studio, 667 West 161st street, where a large enrollment of pupils awaited the opening of her teaching season. In addition to her work during the past summer at Chautauqua, Miss Bates appeared as soloist at one of the Stadium concerts in New York, as well as in concert in several other cities.

Buhlig's Only New York Recital

Richard Buhlig, the pianist, gives his only New York recital prior to his extensive Western tour Saturday afternoon, October 9, at Aeolian Hall. His program will include numbers by Beethoven, Chopin, Debussy and Liszt.

Five New Dates for Werrenrath

Reinald Werrenrath, who recently returned from a series of recitals in London and Paris, is announced for two New York recitals at Carnegie Hall, Sunday afternoons, November 14, and January 9. He has been secured by the Boston Symphony Orchestra as soloist on three occasions.

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101 West 41st Street, New York

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

ERNEST F. EILERT, President
WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4392, 4393, 4394, Murray Hill
Cable address: *Figural*, New York

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club.

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SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1912, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK OCTOBER 7, 1920 No. 2113

In October look for signs of incipient opera madness.

Isn't it about time, dear Government, to lift that obnoxious tax on amusement tickets?

Albert Wolff, composer of "L'Oiseau Bleu," and French conductor at the Metropolitan, is at work on a new opera, the scene of which is laid in Morocco, to a book by J. G. Prudhomme, literary editor of *Le Matin*. What became of that American libretto we heard about, friend Wolff?

France, always up to date, it to have an opera founded on a film, instead of the other way around. "The Forfeiture" is the name, and it was taken from Hector Turnbull's film "The Cheat." The music is by the late Camille Erlanger and it will be given as one of the novelties at the Opéra-Comique.

At the present moment London is depending for opera solely on the "Old Vic," the popular priced South London home of opera in English, which opened September 18 with "Faust" and announces a repertory to include "Il Trovatore," "Carmen," "Tannhauser," "The Marriage of Figaro," "Rigoletto" and—probably—"Tristan and Isolde."

Sir Henry Wood treated his "Prom" concert audiences to two Russian piano concertos on two successive evenings—August 24 and 25. The first one was Prokofiev's concerto in D flat, op. 10, played by Ellen M. Jensen, and the second George Catoire's concerto in A flat, op. 21, played by Isabel Gray. And most of us will ask "Who is Catoire?"

Thomas Quinlan's announcement of his subscription concerts at Kingsway Hall, London, is an interesting one and shows names both familiar and unfamiliar to American audiences. The list includes Toscanini with La Scala Orchestra, who will play four concerts on the way home from America; Calve; Miriam Licette, an operatic soprano; McCormack (if he appears in London, which, on the basis of authority, is very doubtful after his treatment in Australia); Jacques Urlus, for several years leading Wagner tenor at the Metropolitan; Joseph Hislop, tenor, with whom America will become acquainted when he comes over this season to sing with the Chicago Opera; Paul Franz, the best tenor at the Paris Opéra today; Vladimir Rosing, a Russian tenor who is a great concert favorite in London, but who has never sung here; Luigi Montesanto, the Italian baritone, who vibratoed his way across one Metropolitan season; Peter Dawson, an English singer; Renée

Chemet, violinist; Guilhermina Suggia, a cellist with a great reputation; Moriz Rosenthal, and Jacques Thibaud.

Now that the dispossession season is on in the real estate world, why not apply it also to music and disposes the encore fiend and the "bis" and "bravo" yellers from concert rooms and opera houses?

What was it that stirred the "Oscar Hammerschein Memorial Association" at last to publish a financial statement, which now appears regularly in the Manhattan Opera House program? The statement shows cash in bank, \$5,360.37, and accounts receivable \$2,800, a total of \$8,160.37. It is certified to as correct of July 31 by a public accountant. It seems as if this might have been published several months ago—but better late than never.

Nashville, Tenn., is the latest city to join the honor list of communities owning a symphony orchestra. The Nashville Symphony Orchestra was organized last winter and gave its first concert in April. It was a huge success and has led to the orchestra being incorporated and put on a permanent basis. There are about seventy players, all from Nashville and its immediate vicinity, with Frederick A. Henkel as conductor. The president and business manager of the Nashville Symphony Society is George Pullen Jackson, whose musical enthusiasm was largely instrumental in effecting the organization of the orchestra.

Nina Tarasova, just back from a summer in France, opens her season at Carnegie Hall next Saturday evening. Her case illustrates the wisdom—or at least, the advantage—of specialization, even in art. With her unique presentation of Russian folk songs and ballads, she offers something quite different from what any other artist has to present. The result is that she has built up a large following in half the time that even her unusual talents would have been able to had she devoted them to presenting general programs instead of confining herself to the simple material which she chose and which she uplifts by her highly original art.

A statewide music survey, probably the only one of its kind ever undertaken in this country, is being worked out by John J. Landsbury, dean of the school of music of the University of Oregon, says the Portland Daily Journal. An initial series of questionnaires sent to principals of high schools in all parts of the State now is being compiled, while a second series may be undertaken. The purpose of the survey is to sound the attitude of the high schools of the State toward musical education along various lines, such as the attitude of representative principals toward placing music in the curriculum, entrance requirements, the attitude toward the musical supervisor of various localities and the facilities used by schools for musical education at present.

Felix Weingartner (the "von" went overboard long ago) is writing his reminiscences for the Wiener Neues Journal, which is publishing them serially. "To judge from the incidents, he relates, the vicissitudes of an opera and orchestra director must be countless, but not on the whole disagreeable," writes one who has seen them. Most people wait until they are old before they write their reminiscences, but Weingartner was never more active than at present, directing the fortunes of the Vienna Volksopera as well as doing a lot of concert conducting. It would not be at all surprising to find the aristocratic Felix on this side of the water within the next year or two. He and his American wife have long cast sheep's eyes in this direction and there is more than one orchestra here that could make use of so eminent a conductor.

If, dear reader, you peruse the letter from Prague which appears on page 6 of this issue, you will discover the expression "utraquistic conservatory." We discovered it—or, rather, it discovered us, searching us out in the midst of dense ignorance. So we visited the Standard. The trail started with Utraquist, defined as "a Calixtine." If anything we were a little worse off than before, for now we were confronted by two unknown words instead of one. So we galloped back to the first volume, Calixtine, which, as a noun, is "one of the Hussite sect in Bohemia" (with something about the eucharistic cup and rights of the clergy added for good measure); and, as an adjective, means "relating to Calixtus; syncretistic." Without hesitancy we plunged after "syncretism" and discovered that it is "a tendency or effort to reconcile and unite various systems of

philosophy or religious opinion on the basis of tenets common to all and against a common opponent." Anyway, whatever "utraquistic" may be or have been, that conservatory at Prague is no longer it, but has become a state institution. And "Utraquistic" is such a noble word that we just couldn't bear to blue pencil it.

With La Scala to be closed the whole season, undergoing alterations to the stage to prepare it for the grand production of Boito's "Nerone," due for the fall of 1921, Milan will not suffer for opera, for there is to be a most unusually long season at the second theater, the Dal Verme, which has been thoroughly renovated inside. This season in fact has already begun, if plans were carried out as announced, for it was to start on September 16 with "Gli Ugonotti," which, singularly enough, had not been heard in Milan for thirty-two years. This is to be followed by "Tosca," "The Damnation of Faust," "Forza del Destino," "Meisostefe," "Tannhauser," "Manon," "Fra Diavolo," "Dejanire," "Barbiere" and "Rigoletto." For novelties there are "Nave rossa" (The Red Ship) by Sepilli, not exactly new for it was given in Milan in 1907, but has been shelved since then; "Marken," a one-act work by Gianni Bucci, already presented in Trieste with success; and "Ramucho," opera on a Basque subject by a Sicilian composer named Donaudo.

It is not generally known that Jenny Lind, after her retirement from the concert platform, taught singing for a few years—not very long, for her health did not permit it. Nor does she seem ever to have been fortunate enough to have found material out of which a great "Jenny Lind pupil" could be made. In the life story of the late Liza Lehmann, the favorite English concert singer, best known as the composer of "In a Persian Garden," she refers to the Jenny Lind classes. Mme. Lehmann did not study with Jenny Lind, but was a welcome guest at the classes whenever she was in London. "These classes were, of course," she writes, "of supreme interest to a student of singing; but although there were many good voices to be heard then, there was apparently, during the few years that her health permitted her to teach, no great talent worthy of such a teacher. She was always wonderfully kind to my humble self, but sometimes treated certain of her pupils with almost cruel harshness and sarcasm. No doubt her musical nerves were strained almost to breaking point—in fact, looking back, I cannot imagine how she could tolerate any of us—but, curiously enough, I believe she loved teaching. Her manner in ordinary life at that time was far removed from what would be called affable. A stern and unrelenting kind of Puritanism seemed to emanate from her personality. . . . Ah, but when she sang all harshness vanished and her face became illuminated and suffused with lofty tenderness, as if inspired by St. Cecilia herself. . . . Hers was an artistry based upon relentless study, but her voice was the most spiritual I have ever heard."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, OF MUSICAL COURIER, published weekly at New York, N. Y., for October 1, 1920.

STATE OF NEW YORK
COUNTY OF NEW YORK

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alvin L. Schmoeger, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the MUSICAL COURIER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher, Musical Courier

Company 437 Fifth Ave., New York, N. Y.

Editor, Leonard Liebling 437 Fifth Ave., New York, N. Y.

Managing Editor, Thornton

W. Allen 437 Fifth Ave., New York, N. Y.

Business Manager, Alvin L. Schmoeger 437 Fifth Ave., New York, N. Y.

2. That the owners are:

Owner Musical Courier Company

Stockholders owning or holding 1 per cent. or more of the total amount of stock:

Musical Courier Company 437 Fifth Ave., New York, N. Y.

Ernest F. Eilert 437 Fifth Ave., New York, N. Y.

Alvin L. Schmoeger 437 Fifth Ave., New York, N. Y.

William Geppert 437 Fifth Ave., New York, N. Y.

3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

ALVIN L. SCHMOEGER, Business Manager.

Sworn to and subscribed before me this 28th day of September, 1920.

[Seal] HARRY E. EILERT.

(My commission expires March 30, 1921.)

VARIATIONETTES

By the Editor-in-Chief

What becomes of the chorus singers in opera?

There are nine wars just now, without counting the one between Mary Garden and Geraldine Farrar.

Henry T. Finck is in line for fire and brimstone, or worse, as he writes:

One of the sensations of the musical season is to be a Mozart concerto for piano played by Leo Ornstein. Not that there is anything particularly exciting about any one of Mozart's piano concertos; there are twenty-five of them, most of them are about as trivial as music can be.

There is no end to Finck's sacrilege for he claims also that MacDowell's concertos are "master works compared with Mozart's, and are more inspired."

Finck continues:

A few weeks ago I was much interested in a paragraph written from Milan to the *MUSICAL COURIER* by César Saerchinger. Speaking of operatic performances in Italy he says: "Woe to the soprano who takes a breath in the coloratura passage where she shouldn't, or the tenor who doesn't take his high note properly. These are traditions to be lived up to; things that people learn to judge, as our youngsters learn how to appreciate a good 'curve' or catch in a baseball game. There is discrimination in such appreciation, it is not the choiceless gourmandise of many a symphonic public at home—or in Germany, for that matter—which applauds everything which is 'supposed' to be good."

Well said, Saerchinger. Italian audiences may sometimes be childish in their behavior, or cruel, as when they hiss a singer for a single faulty note, which may be purely accidental; but at any rate they are not hypocritical. If hypocrisy could be banished from our concert halls the scenery in musicland would undergo a great change. There would be fewer symphonic skyscrapers and more one story bungalows, cosy and homelike.

American audiences are far too generous, because they applaud everything. They regard the last tone of a performance, irrespective of its merit, as the signal for polite applause, to mean a sort of "Thank you." Too often the performer mistakes such courtesy for approbation. Of course it would be dreadful were a rendering to be followed by absolute silence, just as dreadful perhaps as the Italian habit of hissing, but some such form of public chastisement is deserved by many of the concert givers who project horrible sounds at a helpless audience seeking enjoyment.

To paraphrase Henry Monnier: "I don't like Wagner's music and I'm glad of it. If I liked it I'd go to hear it and I can't bear it."

If convictions are prisons, as Nietzsche said, then traditions are mortuary vaults.

Philip Hale digs out an ancient phillipic which might have been hurled only yesterday against some of the new "jazz" songs that menace the morals and pollute the parlors:

"These Songs are full of deadly Poison, and the Musick gilds them over, that they may pass unsuspected, and more effectually destroy such as are deluded by it. . . . Another Consequence of these Songs is the Debauching and Ruining of many Families. This Argument may teach Parents to beware of them, as they value the happy Settling of their Children in this World, and would prevent the Shame which too often attends such Temptations."—From "The Great Abuse of Musick," by Arthur Bedford, M. A., Chaplain to His Grace Wriothesly, Duke of Bedford and Vicar of Temple in the city of Bristol, London, 1711.

Sign in a five-and-ten-cent shop window: "What Is Love? Ten Cents."

Now that symphony concerts with their program lectures and annotations are upon us, it is well to emphasize what the *Monthly Music Record* says in its issue of September 1: "If an hour's music is to require half an hour's verbal explanation, or a dozen pages of printed matter, it is self-condemnatory."

Charles N. Drake, in *Vanity Fair*, offers a screamingly funny questionnaire for use by anyone desiring to be a music critic in the easiest way. In writing of a violin recital, for instance, Mr. Drake advises the convenient scribe to adhere to the following formula:

- Q. With what was the opening sonata played?
- A. Sustained, reposeful manner and lofty sentiment.
- Q. What did the virtuoso draw from his instrument?
- A. A tone of vibrant and luscious beauty.
- Q. What flashed over the fingerboard with unerring skill?
- A. His miraculous fingers.
- Q. What did his intonation do to criticism?
- A. Disarmed it.
- Q. How was the . . . concerto played?
- A. With brilliant effect and command of style.

- Q. What characterized the slow movement?
 - A. Warmth of expression and elegance of phrasing.
 - Q. What was marked with dazzling abandon and consummate artistry?
 - A. The final allegro movement.
 - Q. What did technical difficulties do throughout the program?
 - A. Ceased to exist.
 - Q. What did the smaller numbers exhibit?
 - A. The master's deftness and exquisite polish.
 - Q. Where were all the amazing resources of the instrument set forth?
 - A. In the closing number by . . .
 - Q. What did the accompanist furnish?
 - A. A sympathetic and unobtrusive tonal background.
 - Q. How often has such a performance been heard in our city?
 - A. Rarely, indeed.
 - Q. After continuous applause what did this superb artist do?
 - A. Returned to play one of Kreisler's charming numbers.
- Mr. Drake's treatment of the song and piano recitals is equally amusing. It is worth buying *Vanity Fair* to read the skit.

Milk wagon drivers are demanding \$10 per day and automobile cleaners express a desire to have \$7 per day. The pay of the average organist remains about \$1.65 per day. Perhaps he likes it that way.

Very recently we said to an organist from a small city: "Did you notice that Lord Mayor M'Swiney has been fasting over fifty days?" The c. o. smiled sadly and answered: "That's nothing. Wait till he tries 365 days."

From Italy comes news that Mario Sammarco, the excellent singer and actor, who made such a distinct impression here at the Hammerstein Opera, has retired from active stage service owing to permanent throat trouble, but will not sever his connection with the theater, as he has been made impresario of the famous Massimo Opera, at Palermo. His taste and experience should be of great value to that institution.

A newspaper friend of ours who has gone to the trouble of counting them up, says that over one thousand recitals of individual artists are scheduled for New York City the coming season, not to speak of the bunch of orchestral and choral concerts. In other words, "apres Septembre le deluge."

Watching Ernest Knoch lead "Lohengrin" at the Manhattan one felt as if witnessing a performance conducted by the composer himself. There is a most startling resemblance between the capable San Carlo conductor and the Wagner portraits.

Looking behind the scenes of baseball as it is being revealed in the courts at present, reminds one somewhat of looking behind the scenes of grand opera. The believing devotees of both forms of amusement take them far too seriously. If the baseball players very often are only pretending, the opera singers are pretending most of the time. They pretend their stage emotions and their stage actions. But what need it matter to the person who pays the admission fee to see baseball or to hear opera, so long as he believes the performance to be sincere and remains in ignorant bliss. The great thing for the performers to do is not to be found out. Once upon a time a certain Tristan lay dead upon the stage of the Metropolitan while the Isolde leaned over him and breathed out her last amorous agonies. Tristan opened one eye slightly and whispered: "You're singing like a pig tonight." Meanwhile the audience out in front throbbed and thrilled in shivering ecstasy.

We feel quite certain too that frequently when a popular violinist is playing his very soul into the fiddle and gazing rapturously upward, he is thinking to himself: "We should have put those balcony seats at \$2 instead of \$1.50."

An idea for the Metropolitan Opera this season: Why not give "Parsifal" on Good Friday?

Another good idea, now that prohibition threatens to be worse than ever, is for some progressive composer to substitute for the songs about October ale, rum, wine, etc., a new collection about grape juice, lemon soda and sarsaparilla.

Tomorrow (Friday) evening a great step forward will be taken toward sanity, justice, and spiritual and artistic freedom. At Carnegie Hall Artur Bodanzky will conduct Richard Strauss' "Death and

Transfiguration"—unless in the meanwhile some patriots figure out that the composition was responsible for the late war, or at least for the recent bomb explosion in Wall Street.

A young man who had just been listening to Anna Pitzu as Elsa in "Lohengrin," at the San Carlo Opera, walked out of the Manhattan with us, and said disappointedly: "If I had been Lohengrin, singing with an Elsa who looked like that, I should have answered her famous query by saying: 'I'll tell you in the morning, dearie.'"

Hardly has the American public learned to pronounce the name of pianist Moiseiwitsch, when along comes pianist Nyredghazi. It sounds like someone out of the Arabian Nights. His recital is Monday evening, October 18, at Carnegie Hall.

On October 12, Mary Blue is to play the piano at Aeolian Hall. Which reminds us that we know also musicians Marion Green, Roderick White, Winifred Black, Julius Gold, Sidney Silber, Mme. Rose.

Proving maybe that names have more significance than most persons think, some of the anonymous composers who competed for the Flagler \$1,500 orchestral prize used as identifying mottoes for their works, the titles: "Cacoethes Scribendi," "A B C," "Doomsday," "Blessed Be Drudgery," "Babylon," "Nil Desperandum," "Little Minutes From a Big Hour."

F. P. mocks: "You didn't write anything about Paderewski, critics, or the ukulele last week. Are you ill? We all miss these regular 'Variations on themes by Liebling.'"

Nilly—"Now we are to have a 'Serenade' by Schubert-Elman."

Willy (sadly)—"I'd rather have an orangeade by Riker-Hegeman."

LEONARD LIEBLING.

DURAND OBJECTS

We have received a letter from the house of Durand, the well known French music publishing firm. A translation of it follows:

We noticed in the *MUSICAL COURIER* of August 19 an article about the Chicago Orchestra in which your collaborator mentions our firm in connection with the Paris visit of Frederick Stock.

We did, indeed, have a visit from this conductor, who was kind enough to interest himself in the works published by our house and in important novelties for orchestras which we have issued during and since the war. He ordered from us the works of Louis Aubert, Debussy, Fauré, Jongen, Ravel, Roger-Ducasse, Florent Schmitt and Paul Dukas, showing in this way the interest he felt in French music.

We would like this published to correct the statements of your collaborator, who we believe was not well informed about Mr. Stock's visit to us.

Begging you to have the kindness to inform your readers, accept, dear sir, the assurance of our distinguished sentiments. (Signed) DURAND & C^{ie}.

We looked up the passage to which Messrs. Durand refer and discovered it in a letter written from London by Clarence Lucas, outlining Chicago Orchestra plans for the coming season. Here is what he wrote: "A few days later the Chicago conductor entered the music publishing house of Durand in Paris and asked to see any new orchestral music the firm might have. He was told that musical publication had stopped during the war and that there was not a score to be had." Clarence Lucas is generally pretty careful of and accurate in what he writes; besides this, we lived in Paris ourselves for some time and have had our own experiences with French music clerks. So when we saw Mr. Stock at the Berkshire Festival we asked him if Lucas had reported correctly and, as we expected, were told that he was entirely right. Mr. Stock was told by the clerk that there was nothing new and it was only by persisting in browsing around on the counters and shelves himself that he found what he did. Of course Messrs. Durand, an enterprising firm which has done a tremendously valuable work in advancing the cause of French music by publishing a great deal of the best of it, cannot be held responsible for the indifference of a clerk. Another true story of a happening in their store this summer illustrates the point and will probably be news to them. It was conveyed to us by an American friend, in the following words: "Here is a funny little story of which I was an eye and ear witness in Paris. Scene—Durand's store. Date—Monday July 26. In walks a lady whom I immediately recognized as Mme. Galli-Curci. She purchased some music which she asked to have sent to her hotel and when she gave her name to the clerk he looked at her with a blank expression and asked her to kindly spell the name, as he evidently never heard of her!"

ENGLAND AND AMERICA IN MUSIC

Clarence Lucas, associate editor and London correspondent of the *MUSICAL COURIER*, invaded the columns of the *London Daily Telegraph* on August 7 with a column article under the above title. It is so interesting, so full of meat, that we are glad to reproduce it here:

I have heard a great deal of nonsense talked about England during the sixteen years I have passed in the United States at various periods of my career as a composer, conductor, and musical journalist, but I think that the average, untraveled Briton has an equally fantastic conception of America. Ambassador Geddes recently spoke in Washington about the surprising stuff that was printed in American newspapers about England, but he was careful to add that some English newspapers were equally unfamiliar with American affairs.

There are many musicians here who ascribe their lack of success to the musical dulness of the British public. They talk as if fame and wealth would at once be theirs if they could only get established in America. They apparently ignore the fact that the standard of criticism in New York is at least as high as the London standard, and that a second or third rate musical artist has no more chance of succeeding in New York than in London. Both cities have characteristics which are not to be found elsewhere. And there are musical artists of the highest class who have been brilliantly successful in New York and comparatively unsuccessful in London. These are matters of temperament rather than of musical culture. Can anyone deny that the famous Paderewski was less successful in Germany than in England or America? Yet the international artist, who roams the world at large and is at home in every land, does not represent that great body of good, bad, and indifferent musicians, whose work is very much the same in all countries. I have met and worked with very many of these musicians in the theaters and opera houses in Great Britain and the United States, and I have usually found the English orchestral players to be a little better disciplined to respond to the conductor's beat, the possessors of finer instruments, and quicker at reading new music. The American orchestral players and conductors have a musical union which fixes the salaries, with the result that the managers engage as small an orchestra as possible for every occasion, as must always be the case when artificial laws are framed to interfere with the sounder economic laws of demand and supply. Consequently, the average theater orchestra in America is thinner in body of tone and poorer in quality than the corresponding orchestra in England.

In one respect the symphony orchestras in the United States differ from the leading orchestras of Europe in that they are composed mostly of foreign born musicians. The orchestras in England are at least ninety per cent. British, but the orchestras in America may be less than ten per cent. American. I cannot call to mind a symphony orchestra conductor in the United States who is American born. All the symphony orchestra conductors in Great Britain are Britishers. Native talent certainly makes a better showing in England than in America. On the other hand, the American orchestras are better distributed throughout the country.

AMERICAN ORCHESTRAS.

London has one or two more first class orchestras than New York has, though in proportion to the populations the two metropolitan areas are about equally well served. Against the famous Boston Symphony Orchestra England can set her Manchester Orchestra. Against the Chicago Symphony Orchestra may be set the Scottish Orchestra. But what has Great Britain to match with the symphony orchestras of Philadelphia, Cincinnati, Detroit, Minneapolis, Los Angeles and other cities? The United States, it is true, has a much larger population than Great Britain has, yet I am convinced that there is more orchestral activity in the United States than there is in the entire British Empire, which has more than four times the population of the United States, dependencies and all. No doubt the reason is that there is more money forthcoming for the American orchestras. The Boston Symphony Orchestra was a dead loss to its promoter for years. But after it had educated the public of Boston and made itself famous throughout the United States it was able to pay its way. The orchestra which has to depend on the support of a musically uneducated public for its existence must go to the wall.

That is why it is so difficult to establish good orchestras in the smaller cities of England. In America there are enough rich men in every city to back an orchestra, and many of even the smaller cities are anxious to rival the metropolis in musical attractions. Are there symphony orchestras in Bradford and Birmingham to rival the London Symphony Orchestra, the Royal Philharmonic Orchestra, the New Queen's Hall Orchestra, the Albert Hall Orchestra? Bradford and Birmingham are much larger than some of the American cities which pride themselves on their symphony orchestras. America has proved over and over again that money spent in educating the public is not lost.

During the past six months I have changed my opinions. I find British conductors of the highest class conducting magnificent orchestras composed almost exclusively of British musicians. Where are the great orchestras of American musicians, conducted by Americans? Yet the American orchestras are better advertised in England than the English orchestras are advertised in America. I was in New York when the London Symphony Orchestra played there, not under the direction of a British conductor, but of Arthur Nikisch, whose reputation in America had been made years before, when he was the conductor of the Boston Symphony Orchestra, and the British orchestra played no British compositions in New York. Incidentally, I may mention that it was American money which took the British orchestra to America, and American money which sent the New York Symphony Orchestra to Europe. The credit for the enterprise must certainly go to the United States.

British vocalists, pianists, violinists, however, do not visit the United States as often as they should. The best British artists have all the engagements they can fulfil in England. The comforts of English living, the short railway journeys,

the familiar concert rooms filled with friends, are apparently too attractive to be forsaken for a long sea voyage, railway journeys that may last for several days, the vicissitudes of strange manners and customs, and the uncertain sympathies of unfamiliar audiences. British musicians seem to think with Sydney Smith that "all lives lived out of London are mistakes: more or less grievous—but mistakes." I think, nevertheless, that British musical artists should travel in America much more than they do at present. In the first place, they will increase the respect of Americans for British musical art. In the second place, they will open up a mine of wealth for themselves as soon as the generous and money spending public of the United States learns their worth. In the third place, they will return to England better artists, with broader views and a wider experience.

PURSUIT OF ART.

I have lived so long on both sides of the Atlantic that I can feel at home in either England or the United States, and I believe it is as good for the British artist to sail up the lordly Hudson, to see the amazing skyline of the Manhattan shore, to watch the rush and hear the roar of the pulsating city, to gaze in wonder at office buildings as high as the Victoria Tower piled on the dome of St. Paul's, to feast his eyes on the indescribable blaze of Broadway's electric signs, as it is for the American visitor to roam through the endless labyrinth of London's streets, to feel the unfamiliar charm of old literary haunts and ancient landmarks and the romance of two thousand years of history, to see the loveliness of English flowers and the glory of green, to revel in the pageantry of colors on buildings, in shop windows, and over the moving vehicles. Many a British musician would be the better for a dash of American vitality and independence, and I have met some American musicians who certainly would not be injured by a modicum of the best English culture.

I have no patience with those musicians, American or British, who decry the United States for being so pre-eminently a money earning rather than an art producing nation. What would ancient Rome have been if she had not bought and imported the art of Greece? And if America is as inartistic as some critics assert, how could she ever become artistic if she had not the money to attract to her shores more famous musical artists than are to be found in any other land at the present moment? When anything has to be done it is the man with money who must do it. The worshipper of art pure and undefiled is a helpless creature when enterprises of great pith and moment have to be launched. Oddly enough, the musical newspapers in England wail in unison whenever a British organist is paid a greatly increased salary to take charge of an organ in America. What harm does more money do to an organist who is making friends for English art abroad? Germany must lose ten musicians for every one musician that England loses. And Germany's musical reputation is at least ten times as high as England's.

England is as Anglo-Saxon today as she ever was in times past. The United States is becoming less Anglo-Saxon every day. The original Nordic stock is disappearing as inevitably in that sunnier and hotter climate as it passed away in ancient India and early Greece. In India it left religious romances and the caste system. In Greece it left philosophy, poetry, art. In America it has planted the English language. But the new blood from many races which is increasing steadily in the United States does not flow from English hearts. It may be natural for the British nation to think of the United States as one of the daughters of England. The fact remains, however, that most Americans do not consider themselves descendants of English ancestors. The sentimental tie which binds the United States to England does not bind England to the United States. All the more reason, therefore, have British musical artists for making friends in America.

ON BEHALF OF ORGANISTS

In many churches the organist is entirely at the mercy of the clergy. If the presiding clergyman removes to another church the organist cannot be sure of pleasing the incoming clergyman and he lives in constant dread of losing not merely his position as organist, but all the teaching connection he has formed by years of hard and steady work. This teaching connection is usually worth more to him than his church salary. Churches rarely pay well. They cannot, as a matter of fact, with the exception of a few fashionable city churches. To live at all, the organist nearly always has to do something else. But if he and the clergyman are temperamentally ill-matched, he is the one to be dismissed. The church is primarily a place of worship and not a concert hall. It is only right therefore that the clergyman should hold a higher rank in the church than the organist holds. But we think that the clergyman is inclined to overrate his drawing power very frequently. No clergyman likes to think that the large congregation has been drawn into the church for any other reason than to hear the sermon. Very well, then, why have the expense of an organ and an organist, a choir and a music library? Let the clergy do away with music altogether and give their congregations the eloquence of religious preaching. Erasmus wanted the music of his day banished from the churches. It is nearly 400 years since he wrote the Latin of these translated sentences:

Modern church music is so constructed that the congregation cannot hear one distinct word of it. The choristers do not understand what they are singing, yet according to priests and monks it constitutes the whole of religion. Why will they not listen to St. Paul? In college or monastery it is still the same: music, nothing but music. There was no mu-

sic in St. Paul's time. Words were then pronounced plainly. Words nowadays mean nothing. They are mere sounds striking upon the ear, and men are to leave their work and go to church to listen to worse noises than were ever heard in Greek or Roman theater. Money must be raised to buy organs and train boys to squeal and to learn no other thing that is good for them.

And so he goes on, complaining all the time about the music which took up so much time which should have been given to preaching. But he seems to overlook the fact that the congregation likes the music and that the preaching without the music would not draw the same audiences into the churches. The organist and his musical assistants are a very important part of the church's attractions, whether the clergy like the fact or not. And it is because of the high importance of the organist in the service of the church that we write in his defence.

Mere common decency and justice demand that as long as the church does not pay the organist an adequate salary it should not have the power of taking away all his means of earning his living. Both the clergyman and the organist should be managed by a committee of which neither the clergyman nor the organist is a member. But it is a scandal that, at this period of the earth's civilization, the clergyman, who does not pay one cent of the organist's salary, should have the authority to ask for his resignation. By what possible means can a clergyman, of any denomination, know more about the music the congregation desires to hear than a committee selected from the congregation knows? According to the testimony of the united clergy, the "preaching of the word" is the important thing and not the organ playing or the organist.

We have nothing whatever to say about the religious side of the question. That is entirely out of our province. Our duty is to defend the organist and insist on the importance of his work in the religious services of all denominations. No doubt the clergy will say that we are prejudiced in favor of our own art and are unable to estimate justly the same value of it in the church. Let us call in an impartial judge. Surely John Milton, who was a great scholar and poet, and neither a clergyman nor a musician, is as impartial a judge as anyone could desire. What did he ask for when he went to church? We quote from a reprint of the 1673 edition:

But let my due feet never fail,
To walk the studious Cloysters pale,
And love the high embowed Roof,
With antick Pillars massy proof,
And storied Windows richly dight,
Casting a dimm religious light,
There let the pealing Organ blow,
To the full voic'd Quire below
In Service high, and Anthems clear,
As may with sweetnes through mine ear,
Dissolve me into extasies,
And bring all Heav'n before mine eyes.

Milton's praise is all for the organ and the choir. They were the means of bringing all heaven before his eyes. And, with all due respect to clergymen in general, we assert that the organ and the choir draw vastly more people into the church than many of the religious teachers like to believe.

We very gladly acknowledge that there are numbers of clergymen who recognize the value of music in religious services and do all in their power for its advancement. Yet the organist in too many instances is left practically at the mercy of the clergyman, and an unmusical successor has the power to dismiss an organist who has been a great benefactor to the church for many years.

CREDIT TO AMERICA

An echo of the past is the cable dispatch announcing the debut at the Opéra-Comique, Paris, of Mignon Nevada, who is said to have won success as Mimi in "La Bohème," a credit to any singer at the Opéra-Comique, where "Bohème" has a long and honorable tradition. She is the daughter of Emma Nevada, one of the first American opera singers to win international fame, a generation or so ago. She has been trained entirely by her mother, whose maiden name was Emma Nixon, who adopted the name of her native state for professional use and is the wife of Dr. Palmer, an Englishman.

DIVINITY AND DINNER

Just to remind us, perhaps, that they were human, Beethoven ate meat with his fingers, and Wagner grunted and snorted when he took his food. Divinity and dinner.

Natural abilities are like natural plants, that need pruning by study. (Francis Bacon, "Essays," 1597.)

SAN CARLO OPERA COMPANY CONTINUES WITH SUCCESS AT THE MANHATTAN OPERA HOUSE

"LOHENGRIN," SEPTEMBER 24.

The much heralded and once postponed "Lohengrin" performance took place September 24, but unfortunately it ended at such a late hour that the present reviewer could not remain until the end and so was deprived of hearing the entire performance.

He it said at once that the representation was excellent throughout and downright astonishing in view of the comparatively short time of preparation. No signs of haste or carelessness were apparent and the work was given completely with the exception of a few minor omissions and the elimination of the quintet. The scenery was adequate and convincing, and the stage management followed familiar traditions. Not even the most ardent Wagnerite could detect any lack of devotion or reverence on the part of any person connected with the performance.

Ernest Knoch, at the conductor's desk, was a tower of strength, and deserves unlimited praise. He got the utmost out of his orchestra and chorus and demonstrated his authoritative knowledge of the score at all times. He achieved many beautiful efforts in tonal shading and several stirring moments in the big climaxes. His baton was a wonderful assurance and anchor to everyone on the stage and in the orchestral pit.

Anna Fitzu was a wonderful surprise and a great delight. She looked a picture of loveliness and was gowned with rare taste. She had sung Elsa many times in Europe (in Italian) and of course she was at ease in the role both as to voice and action. Her voice was suited ideally in the Wagnerian music and she made most artistic use of every opportunity. There was never any undue stressing of volume, nor any supersensitiveness. Her vocal style was a compromise between the German and Italian methods—much in the manner of the De Reszke, Nordica, Lehmann and others who believe that Wagner sounds best when he is sung and not declaimed, chanted, or shouted. The poetry and dignity of the Elsa character were portrayed convincingly by Miss Fitzu. She sang her several solo numbers splendidly. The audience acclaimed her in no uncertain manner.

Giuseppe Agostini, without a Lohengrin voice, did some good lyric singing. His acting lacked in heroic impressiveness. Stella De Mette was a very fiery and deeply tragic Ortrud, who understood her part well and sang with tremendous temperamental and musical intensity.

Mario Valle had quite the Wagnerian voice, appearance, style and delivery as the King. Pietro De Biasi, an effective Telramund, and Manuel Lopez, the Herald, completed the cast.

DOUBLE BILL, SEPTEMBER 28.

The favorite double bill of "Cavalleria Rusticana" and "Pagliacci" attracted a large audience to the Manhattan Opera House on Tuesday evening, September 28. In the Mascagni opera Alice Gentle was the star. Miss Gentle has sung the role of Santuzza in many cities throughout the country and she has been called one of the best Santuzza's of the present day—a claim to which she is rightfully entitled. Her impersonation of the dramatic figure was masterly—gripping. There was never one dull moment while she was on the stage. If her acting was superb, her singing was none the less impressive. There was a delightful warmth and richness in her tones and she delivered her lines with the skill and style that one associates with an artist of the first rank. Seeing Alice Gentle in a role that is well suited to her and witnessing her splendid achievement made one regret that when she was a member of the Metropolitan Opera Company she was not given the opportunity she deserved to display her talents.

Eugenio Cibilli was an acceptable Turiddu, although one could hardly forgive him for rushing out on the stage to share in the applause that was not intended for him. May Barron, who possesses a lovely contralto voice, was an attractive Lola; Alice Homer was the Mama Lucia, and Nicola D'Amico the Alito. Merola conducted.

Despite the fact that Madelein Keltie sang and acted the part of Nedda so charmingly and was deserving of the applause of her friends, the real success of the little tragedy was Vincente Ballester, who was the Tonio. His rendition of the prologue brought forth so much applause that he was obliged to repeat part of it. After the first act, when Miss Keltie and Giuseppe Carallo, the Canio, were acknowledging their applause, cries of "Ballester" made it necessary to call the baritone from his dressing room to appease the demands of the enthusiastic admirers. Others in the cast were Amendeo Baldi as Harlequin and Nicola D'Amico as Silvio. Sodero conducted.

"FAUST," SEPTEMBER 29.

Great interest centered about the appearance of Marguerite Namara in "Faust" as presented by the San Carlo Opera Company on Wednesday evening, September 29. Well might it be so! Mme. Namara is one of the best known of the younger artists now before the public. Two seasons ago she sang with the Chicago Opera Association in New York and made a very favorable impression, so that her many friends were anxious to see what she would do with a role that seemed ideally suited to her, namely Marguerite in the Gounod opera. Her impersonation of the role was excellent in many ways. She not only looked very lovely in her tasteful costumes, but acted exceedingly well. Her singing stood out as being the best during the evening, although Ballester came in for his share of the honors. Possessing a lyric soprano voice of much brilliancy and color, and of great flexibility, Mme. Namara lost none of the opportunities to display these qualifications. After the second act, she was given a noisy reception, especially from the Italians, who joined in with their cries of "Bis." Mme. Namara's finest work, however, was in the Prison Scene.

Vincente Ballester, as Valentine, was fine, both vocally and otherwise. Pietro De Biasi made an imposing Mephistopheles while Phillado Senagro, who replaced Corallo, sang fairly well but was sadly lacking in appearance. The part of Siebel was in the capable hands of May Barron, who was charming in appearance. Alice Homer

and Manuel Perez were entrusted with the roles of Martha and Wagner, respectively. Merola conducted.

"LA FORZA DEL DESTINO," SEPTEMBER 30.

An excellent cast presented "La Forza Del Destino" at the Manhattan on Thursday evening, the outstanding stars, however, being Stella Demette as Preziosilla, Bettina Freeman as Leonora, and the always dependable Vincente Ballester as Don Carlos. It was a splendid performance and the singing and acting throughout were good. Others in the cast were Cervi as the Marchese, Agostini as Don Alvaro, De Biasi as Padre Quardiano, Alice Homer as Curra, and Baldi as Trabuco. Merola conducted.

"LA TRAVIATA," OCTOBER 1.

Lydia Lipkowska, whose singing and acting at the Manhattan during the past few weeks has aroused no little pleasing comment and interest, again was heard at the old Hammerstein house, this time in the role of Violetta in "La Traviata." Hers is an unusual bit of work in this role, and that the audience appreciated and liked her portrayal was evidenced on a number of occasions. The principal arias she sang beautifully and her individuality was marked throughout the entire performance. She is indeed a star to be reckoned with. The rest of the cast was made up of Cibelli as Alfredo, Emma Noe as Flora, Alice Homer as Annina, Baldi as Gastone, Valle as Giorgio, Cetti as the baron, and Cervi as the doctor. Sodero conducted.

"CARMEN," OCTOBER 2 (MATINEE).

One of the best Carmens heard by the writer in New York in a long time was Alice Gentle, who was selected to portray the title role of Bizet's popular opera at the Manhattan Opera House on Saturday afternoon last. Although the possessor of a beautiful voice and a clever ability to act the role, she also looked the part. The audience appreciated her work exceedingly as was demonstrated by its tremendous applause. Cibelli sang the role of Don Jose, Valle the part of Escamillo, and Madelein Keltie, while a bit nervous at first, later proved a capable Micaela. Others in the cast were Becker as Zuniga, D'Amico as Morales, Morosini as Frasquita, Alice Homer as Mercedes, Cervi as El Dancaïro, and Baldi as El Remendado. Merola conducted. It was one of the best performances the writer has heard the Gallo forces give.

"AIDA," OCTOBER 2 (EVENING).

The ever popular "Aida," as might have been expected, drew a sold-out house at the Manhattan, Saturday evening—not alone because of its beautiful music and interesting story, but also because Marie Rappold was advertised to appear in the title role. It goes without saying that the former Metropolitan star was accorded a great welcome when she made her appearance, and was obliged to bow many times at the close of the first act. She was in fine voice and was splendidly supported by Stella De Mette as Amneris, who is fine in the role, and Vincente Ballester who, as Amonasso, shared in the honors of the evening. Others in the cast were Corallo as Radames, Cervi as the King and De Biasi as Ramfis. Merola conducted.

Harry Cyphers Leaves Detroit for Charlton

It is announced that Harry Cyphers, manager of the Detroit Symphony Orchestra since its organization, has resigned, effective November 1, and on that date will become associated with the managerial office of Loudon Charlton, New York. Mr. Cyphers' well directed and untiring efforts were largely responsible for the splendid success which the Detroit orchestra won in so short a time. His successor has not yet been announced.

Josie Pujol Plays at Locust Valley

A complete success was scored by Josie Pujol when she appeared at a musicale at the home of Mrs. Henry Whiton at Locust Valley, Long Island, on Sunday afternoon, September 26. The young violinist played her various selections with much expression and drew from her instrument a large warm tone.

Hungarian Pianist to Debut Here

Among the early debuts of the season will be that of a young Hungarian pianist named Nyredghazi, who will play at Carnegie Hall on Monday evening, October 18. He is a pupil of Erno Dohnanyi.

When Hempel Sings

When Hempel sings, ah! bliss divine.
A wealth of beauty in each line
Enriches your whole world and mine
And solace brings;
For on a silver sea of song
In ecstasy we sail along
Where memories and day dreams throng.
When Hempel sings.

"Long, Long Ago," that ballad blest,
She gives in tones the tenderest,
While strongly stir within each breast
Rememberings;
For, as her clear notes ebb and flow,
The present's dim; the past, aglow;
Each heart recalls its "long ago,"
When Hempel sings.

Her lullabies steal on the air
As gently as a mother's prayer;
Tired eyelids close, content that care
No longer clings;
While upward floats "Ave Maria,"
So strangely sweet, divinely dear,
No doubt the angels stoop to hear,
When Hempel sings.

W. K. W.

I SEE THAT—

Max Bruch, the celebrated composer, is dead.

Mishel Piaistro proved himself a master of the violin at his first New York recital.

Nyredghazi, a Hungarian pianist, a pupil of Dohnanyi, will make his debut at Carnegie Hall, October 18.

Harry Cyphers has resigned as manager of the Detroit Orchestra to become an associate of Loudon Charlton.

"The Cheat," a motion picture, has been developed into an opera.

Margaret Matzenauer thrilled 3,000 people at a recent Globe concert.

The Chicago Opera Association has three new conductors—Pietro Cimini, Gabriele Santini and Henry Morin.

Mildred Wellerson will make several appearances as soloist with the Cincinnati Orchestra.

Miss Conan Doyle is visiting Mana-Zucca.

Henry Hadley will conduct the Philharmonic Orchestra at Carnegie Hall, November 18.

Leandro Campanari, together with three of his artist pupils, soon will sail for Italy.

Florence Otis appeared in 170 concerts in her Coast to Coast tour last season.

A "Bluebird Hat of Happiness" has been designed for Mary Mellish.

Namara will sing in New York a number of times this winter.

The report that Harry Cyphers is to manage La Scala Orchestra is erroneous.

Arthur Kraft has returned to Chicago after three months' work with Frank La Forge.

Kerekjarto will arrive on the Olympic today.

One of the features of the Malkin Music School is the faculty recitals.

Harriet Lark and Elda A. Boyer are presenting operas in story and song for Public Music Service, Inc.

Max Rosen appears with Godowsky and May Mukle at Carnegie Hall, October 23.

A music survey of Oregon is being worked out by John J. Landsbury.

James Goddard is booked for twenty engagements this month.

Music lovers of Norfolk, Va., will hear many prominent artists during the season.

Emma Thursby will soon return from California.

Edwin Grasse's new organ sonata was performed at St. Thomas' P. E. Church, New York, September 25.

Carl Dufft's estate was appraised at \$7,443.

Kubelik will make his first appearance with orchestra in America with the National Symphony.

Toscanini has asked Frances Alda to sing next season at the opening of La Scala Opera in Milan.

Paul Stoeving has been engaged as head of the violin department of the New York School of Music and Arts.

F. X. Arens has closed his summer course at Portland and after two weeks' rest will go to San Diego.

Aborn Opera School artists recently gave "Faust" at the DeWitt Clinton High School.

Paul Althouse sang for the Convention of the American Legion at Cleveland.

John O'Sullivan will sing for the Knights of Columbus at the Auditorium in Rochester, November 12.

Arthur Middleton participated in the Jenny Lind Centennial Concert at Carnegie Hall last night.

Grace Kerns will appear in joint recital with Stopak at Troy, N. Y., October 12.

The leadership of the German opera is in the hands of Alexander Zemlinsky.

Margaret Romaine has started a long concert tour.

Anna Fitzu is a "tireless" artist.

The Carl Fischer Company is publishing five new songs by Max Bruch.

"The Sicilian," by Hugo Leichtentritt, an ex-student of Harvard, was successfully produced in Germany.

Alma Beck sang in Parker's "Hora Novissima" at the Worcester Festival.

Thelma Given will give a recital in Carnegie Hall, October 27.

Bell Ritchie, president of the Fresno Musical Club, helped to put Fresno, Cal., on the musical map.

Klibansky's summer master class in Seattle created wide attention.

Bernard Ferguson sang to about 1,000,000 people last season. Rosa Raisa and Giacomo Rimini are married.

Albert Wolff is at work on a new opera, the libretto for which was written by Jean Prudhomme.

Worcester (Mass.) is holding its sixty-second music festival.

Richard Burgin, the new concertmaster of the Boston Symphony, has arrived from Norway.

Carlo Buonamici, the well known Boston pianist, died suddenly on September 30.

Elias Breeskin will return from Australia about October 16.

Sousa and his band appear in Chicago at the Auditorium Theater, October 24.

Rosina Storchio has been engaged to sing with the Chicago Opera Association.

Christine Langenhan starts an extensive concert tour the early part of this month.

Alessandro Bonci arrived in New York from Europe last Sunday on board the Imperator.

Marguerite Fontreue sang "The Star Spangled Banner," clad in her Red Cross costume, at a block party.

Agide Jacchia will conduct the Boston Cecelia Society during the season.

Nashville, Tenn., now has an orchestra of about seventy players.

Yvonne De Tréville has returned from abroad.

A new edition of Opera Stories, edited by Henry L. Mason, has just been published by the Willis Music Company.

Andre Tolah will give his first New York recital in Aeolian Hall on the afternoon of October 16.

Milan Roder has returned to the metropolis and reopened his studios at 46 East Seventy-fifth street.

Kerekjarto is expected to arrive on the Olympic today.

Godowsky will play his latest work, "Triakontameron," at Carnegie Hall, October 11.

Tetrazzini is due to return to this country the end of the month.

G. N.

A Boomerang

A young soldier recently discharged from a hospital in Asheville, N. C., was telling a lady whom he was visiting about the Music Festival held there last August and how



ROBERT QUAIT,
Tenor.

one of the soloists had, at considerable inconvenience, stayed over to sing for the convalescent soldiers at the hospital. He said that the artist sang until he was hoarse; then, when his voice would not permit further singing, he gave a talk which made a deep impression by its sincerity. It so chanced that the lady was an official of a prominent musical club and was naturally very curious to know the name of the artist, who happened to be Robert Quait. The result is that the tenor is to appear with the Mendelssohn Club of Philadelphia, January 12, 1921.

Michel Piastro Makes Debut

Leopold Auer has yet to provide the musical world with a disappointment. Michel Piastro, who made his debut at Carnegie Hall on Sunday afternoon, October 3, is the last of the long line of Auer pupils to be heard here, but his case is decidedly different from the others, for he has been away from the Auer studio for a number of years, and, playing with uniform success in several other countries,

came to America a full fledged, independent artist—and a very fine one at that.

All the tricks he has, as he showed in the Wieniawski "Russian Carnival," but one feels that they mean little to him. He is pre-eminently the musician, a fact that became clear with the very first movement of the Handel E major sonata, which opened the program. No more stylistic, finished, rounded violin playing has been heard here in a long time, and the fine impression which the sonata made was strengthened by his splendid playing of the Goldmark concerto, a work rarely played in New York. It was in this work, less severe than the Handel, that one noticed particularly Mr. Piastro's rich, large, full, penetrating tone, always perfectly controlled and modulated to suit the musical demands of the moment—best of all, always strictly in tune. That his bow and finger technic is entirely adequate goes without saying. But it is evidently as a player of the highest musicianship and the happy pro-

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ducer of a most unusually noble tone that Mr. Piastro has won his fame. It seems as if there were violin virtuosos in excess today, but there is always room for such a one as Mr. Piastro.

Other program numbers were a Glazounoff "Meditation," Wieniawski's "Valse Caprice," and Gliuck's "Lark" song, transcribed by Balakireff and retranscribed by Auer. The audience filled the hall and did not hesitate to show enthusiastic approval of the artist, insisting upon numerous encores.

Reuter a Popular Duo-Art Artist

Rudolph Reuter has made some new and interesting records for the Duo-Art player piano. The popular bourree in B minor, Bach-Saint-Saens; Pachelb's "Harmonie du Soir" and Victor Saar's "Sous Bois" will be edited by the Aeolian Company within a month. Felix Borowski's prelude in A flat and "Night" from Nathaniel Dett's suite, "In the Bottoms," whose "Juba" dance has achieved such popularity, are also being finished for early publication. Mr. Reuter is one of the Duo-Art's most popular artists and his intimate knowledge of the mechanics of the instrument enable him to get all possible artistic effects into the rolls.

THE WAGNER-GALLI-CURCI SUIT

The filing last week in the Supreme Court of New York of the answer of Amelita Galli-Curci to the complaint of Charles L. Wagner revealed some interesting figures as to the earning power of such an artist. In his complaint, Mr. Wagner alleges that, from January 1, 1920, up to the date of filing his complaint, August 13, Mme. Galli-Curci had collected \$150,000 from concert engagements and had received \$60,000 for the opera season of 1919-20. On these sums, he claims, according to his contract, which is appended to the complaint, \$30,000 (20 per cent.) from concert takings and \$6,000 (10 per cent.) on the operatic salary.

Beside this, Mr. Wagner claims \$250,000 damages, alleging that on April 11, 1920, Mme. Galli-Curci, without cause or provocation, broke her contract with him by refusing further to perform any of the terms of her agreement, and thereby was guilty of a breach of the said agreement, causing him great damage.

In her answer, Mme. Galli-Curci admits that she received \$60,000 for singing in opera during the season of 1919-20, and she admits that Mr. Wagner demanded \$36,000 commission from her, none of which has been paid. She denies that Mr. Wagner has duly performed all his obligations under the contract (dated November 30, 1918, and running for five years) up to April 11, 1920, and that the money, therefore, is not due him.

Attorneys for Mr. Wagner are House, Grossman and Vorhaus, New York; for Mme. Galli-Curci, Simpson, Thacher & Bartlett, also of New York.

Busy Recital Season for Kraft

Arthur Kraft, tenor, has returned to Chicago, after three months' work with Frank La Forge, with whom he has been preparing his recital programs for this coming season. Mr. Kraft will give his recital in Chicago the evening of November 8 at Orchestra Hall under the management of Wessells & Vogeli. His New York debut, under the management of Wolfsohn Bureau, will take place the evening of December 10 at the Town Hall, a new recital hall on Forty-third street just west of Sixth avenue, and about three minutes' walk from Aeolian Hall. On December 13, Mr. Kraft will make his Boston debut at Jordan Hall under the management of Wendell Luce. Mr. La Forge will accompany Mr. Kraft at these recitals.

Arens' Activities on the Pacific Coast

F. X. Arens, the voice specialist and conductor, is finishing his fifth season as instructor at the Calbreath studio, Portland, Ore., where he has been extremely busy. At its conclusion, October 16, he will rest for a fortnight, and then return to San Diego, Cal., for a stay of six months, teaching his large and extremely competent class of singers. A special feature of the San Diego group of students will be classes in interpretation and repertory for advanced singers. At these lessons the singers will appear before all their fellow students, when criticisms and corrections are passed before the class. A very wide range of compositions will be passed upon, including all epochs of music plus

Marguerite Namara, sang the role of Marguerite. She sang it well and acted it delightfully. Her voice is particularly suited to this part as it is flexible and was under perfect control, losing none of its charm and beauty in piano passages. The "Jewel Song" is usually applauded whether sung well or not, for audiences insist on approving the things with which they are familiar. But Miss Namara really did justice to this most delightful bit of Gounod's music and deserved the enthusiasm.—Evening Post, September 30.



Photo by Alfred Cheney Johnston

Marguerite Namara did the best singing of the evening and the role fitted her voice, which is true and brilliant.—Evening Globe, Sept. 30.

She astonished a rather critical audience with her trill, her beautifully youthful quality, and her last ringing top note in the "Jewel Song." The piquant Namara has the gift of making people believe that love is, after all, a great and wonderful surprise to her.—Evening Mail, Sept. 30.

The best singing of the evening was done by Marguerite Namara in the role of Marguerite. It is a role which fits her voice, which is fresh, agile and brilliant.—New York Times.

One of the outstanding features of the eight hours of Opera was the appearance of Marguerite Namara as Marguerite. It is not too much to say that she is ideally suited to the part and adequately realized the vocal, visual and dramatic requirements.—New York American.

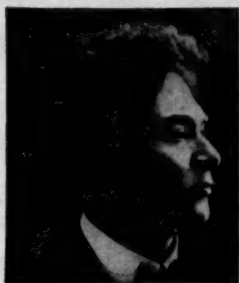
Marguerite Namara made the beautiful Marguerite one would expect of her, singing in splendid voice.—Telegraph.

Marguerite Namara was a creditable Marguerite in "Faust."—Telegram.

She was by far the best looking Marguerite we have ever seen, and sang in style and with the clearest of enunciation.—Brooklyn Eagle.

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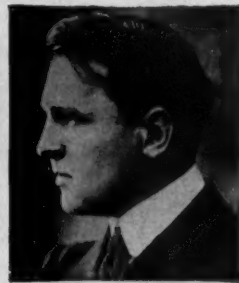
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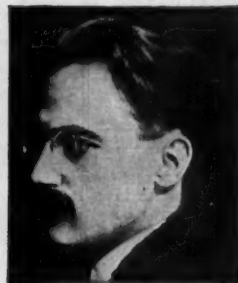
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NEW CONCERT-MASTER FOR BOSTON SYMPHONY

Richard Burgin, a Pupil of Auer, the Choice—Widely Known as Virtuoso—Singing Societies Active—Agide Jacchia to Conduct Cecilia Chorus—Sunday Concerts at Opera House—First Symphony Program—Pupils of Hubbard and Frank in Jordan Hall Concert

Boston, Mass., October 3, 1920.—Richard Burgin, the new concertmaster of the Boston Symphony Orchestra, arrived in this city from Norway last Thursday and was on hand for the first rehearsal Friday in preparation for the opening of the season, October 8 and 9.

Although born in Warsaw and of Polish parentage, Mr. Burgin has spent the greater part of his musical career in Russia and Scandinavia. At the age of five he began to study the violin, his first teacher being Lotti, who, with Kreisler, was a fellow pupil of Missart, the French teacher of the Wieniawski school. When thirteen years old Burgin came to this country and attracted considerable attention in New York by his recitals in Carnegie Hall. It was in that city that he first heard and admired the Boston Symphony Orchestra. This, however, is his first visit to Boston.

In 1908 the young violinist began four years of training under Leopold Auer at Petrograd. Then followed a concert tour of Russia, Poland, Finland and Scandinavia, during which he was heard both as concertmaster and as soloist. He has played under Max Fiedler and Arthur Nikisch, former conductors of the Boston Symphony Orchestra, also under Richard Strauss and Schaevoigt, the Finnish conductor of the Philharmonic Society in Stockholm. While in Stockholm he organized the Richard Burgin Quartet and the Philharmonic Society of Christiania.

Mr. Burgin continues a truly remarkable line of concertmasters, from Kneisel to Fradkin, and his performance in the important post for which he has been selected will be watched with no little interest. It was the string section, rather than the orchestra, which was disrupted by the unfortunate conflict of last spring; and upon the new concertmaster will devolve the responsible task of reorganizing that division of the orchestra up to the standards of its traditional glories.

AGIDE JACCHIA WILL HEAD CECILIA.

Agide Jacchia, the popular conductor of the Boston Symphony "Pop" concerts, will train and conduct the choir of the Cecilia Society during the forthcoming season. Mr. Jacchia, who is also director of the new and rapidly growing Boston Conservatory of Music, has proven his mettle as operatic and symphonic conductor, both in this country and abroad, and he will doubtless be equally successful as a leader of choral forces. The trustees of the Cecilia are very fortunate indeed to obtain his services. Rehearsals have already begun in preparation for an early production of "The Damnation of Faust."

STEINERT'S CONCERTS AT OPERA HOUSE.

The following concerts, have already been arranged by Albert Steinert for Sunday afternoons at the Boston Opera House: December 19, Mary Gardin, soprano, and Gutia Casini, cellist; January 9, Jan Kubelik, violinist, and Gladys Axman, soprano; January 16, Frances Alda, soprano, and Charles Hackett, tenor; January 23, Margaret Matzenauer, contralto, and Alfred Cortot, pianist; March 27, Rosa Ponselle, soprano, and Raoul Vidas, violinist; and Rosa Raisa, soprano, assisted by Giacomo Rimini, baritone, for a Sunday in February.

ACTIVITIES OF OTHER SINGING SOCIETIES.

The men's choir of the Apollo Club will give four concerts in Jordan Hall this season—on Tuesday evenings, November 16, January 11, March 8 and April 26. The fourth concert will be the 250th in the history of the club, which

will this year celebrate its fiftieth anniversary. Mmes. Hudson-Alexander and Williams have already been engaged as assisting artists. Emil Mollenhauer enters upon his nineteenth year as the conductor.

The Philharmonic Choir, which was organized last year, is now affiliated with the Boston Music Education League. It will give two concerts: Gounod's "Faust" sans dramatic action and paraphernalia, at Jordan Hall on January 6, and another in April with a program including the prize winning piece offered last year by the Choir, together with additional music by American composers.

FIRST SYMPHONY PROGRAM.

Pierre Monteux's first program at the Boston Symphony concerts will open with Beethoven's eighth symphony and close with Liszt's dramatic tone-poem, "Tasso." Two novel pieces supply the remainder of the program: a fantasia for orchestra by Leken, and Pierné's orchestral arrangement of Cesar Franck's "Prelude, Chorale and Fugue."

HUBBARD AND FRANK PUPILS SING.

Harry E. Delmore, a tenor from the studio of Arthur J. Hubbard, and Edwin H. S. Boatner, a baritone coaching with Alfred R. Frank at the new Boston Conservatory, were members of a quartet which gave an interesting con-

I believe in co-operation with the Local Manager—It spells artistic and financial success to all concerned.

W. H. C. Barnett

**LOUIS
GRAVEURE**
World Renowned Baritone



cert last Thursday evening, September 30, at Jordan Hall. The other singers were Revelle Hughes, soprano, of New York, and Marion Anderson, contralto, of Philadelphia. William S. Lawrence, an accomplished pianist, assisted the singers.

The quartet gave a praiseworthy performance of Liza Lehmann's "In a Persian Garden." Individually, the singers were heard in operatic airs from Verdi, Massenet and Bernberg, and in songs by Dett, Burleigh, Tchaikowsky and Cadman. A good sized audience was warmly appreciative.

Rudolph Bocho Masters Difficult Program

Rudolph Bocho, the young Russian violinist, made his debut Saturday afternoon, October 2, at Carnegie Hall, scoring a real success. His splendid execution in his rendition of a varied and difficult program seems to foretell a coming master. The audience was delighted and showed high appreciation by its applause, calling the artist back again and again. He responded with three extra numbers. Alexander Stock was at the piano, and proved himself a thoroughly competent collaborator, especially in the difficult suite by Sinding, in which he shared honors with the violinist.

Blanche Goode to Give Chicago Recital

Blanche Goode, the pianist, after spending most of the summer quietly with her parents at her home in Hunting-



BLANCHE GOODE
Pianist

ton, Ind., where she devoted a good part of her time to developing the repertory which she is to play this season, returned to Smith College, Northampton, Mass., when the term opened, to resume her work as head of the piano department there. She will be kept busy at Northampton until the Christmas recess, but will then go West to give a series of recitals in Kansas and Missouri during the end of December and the beginning of January, and will also appear in recital at Kimball Hall, Chicago, on December 28, under the management of F. Wight Neumann.

Rev. Joseph M. Congedo,

Leader and Organizer

One of the most inspiring personalities in New York is Rev. Joseph M. Congedo, rector of the Church of the Sacred Heart and founder and director of the Summer Home for the Italian children of New York, St. Joseph's Institute, at Hackettstown, N. J. He came to this country fifteen years ago and two years later was ordained for the Catholic ministry, in which his strong and energetic nature, spiritual tendencies and oratorical gifts are making him a yearly increasing power for good. His eloquence in English as well as in his native language fits him in a special way for his exacting parochial duties.

The claims of St. Joseph's Institute are causing his admirable influence to extend far beyond the limits of the east side of the American metropolis, and the great benefits in aid of St. Joseph's Institute at Carnegie Hall on the evenings of October 13, 15 and 16, are evidence of his exceptional executive ability and even electrical force on behalf of art as well as philanthropy in this community. In his promotion of the welfare of the institute he is fortunate in being associated with the Right Rev. Mons. Michael J. Lavelle, president; Cornelius Tiers, George Gillespie, Hon. John Freschi and Anthony Ferme.

The villa at Hackettstown, chiefly in charge of the Sisters of the Sacred Doctrine, is surrounded by 217 acres of land, which afford not only an excellent playground for the children, but are productive as regards both vegetables and fruit. The young people, ranging in age from five to fourteen, play games, take walks, and enjoy their holidays to the fullest extent. The need for this summer home is very great, as there are thirteen hundred children in Rev. Joseph M. Congedo's parish, and 200,000 Italian children in the city of New York.

Frijsh Refuses Theatrical Offer

Povla Frijsh, the Danish singer, has just declined to play the leading role in a Broadway production which is scheduled to make its appearance this season. Many artists, since the war, have broadened their art by departing from their single field and appearing in plays and moving pictures.

The French training of Mme. Frijsh, which includes for the singer not only singing but acting and pantomime as well, has made her particularly suited for such a production, but she has declined the offer in favor of operatic and concert engagements this season.

Wellerson to Play with Cincinnati Symphony

Mildred Wellerson, the infant cellist whose skill has evoked praise from Casals and the leader of this art, has been engaged by Eugene Ysaye for a series of appearances with the Cincinnati Symphony Orchestra as soloist.

Edwin Franko Goldman Concert October 10

Edwin Franko Goldman, who, as conductor of the Goldman Concert Band has appeared at many of the city hospitals, is to be heard with his band in concert at Carnegie Hall this Sunday evening, October 10.

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WINIFRED PARKER.

A favorite Toronto contralto, who achieved new laurels at her New York debut this week.

Helen Yorke and Leo Ornstein Appear with Russian Symphony

Helen Yorke, soprano, and Leo Ornstein, pianist, were the soloists with the Russian Symphony Orchestra, Modest Altschuler, conductor, last Sunday evening at the Lexington Theater. It was the third program of the series arranged for Sunday evenings under the auspices of the Musical Bureau of America, Inc., of which Misha Appelbaum is the leading spirit. The audience was large and most enthusiastic and the work of the soloists evoked much applause. The orchestral numbers were also well rendered.

The program opened with Vassilenko's symphonic pictures—"Hyreus Nocturnus"—played by the orchestra. Then followed the MacDowell D minor concerto, in which Mr. Ornstein exhibited his splendid musicianship. The orchestra added a group—"Ay Ouchinem" (Glazounoff), "Marche Miniature" (Tchaikowsky), "Soldiers' Song" (Altschuler), and "Trepak" (Rubinstein).

Helen Yorke won tremendous applause after her excellent rendition of the "Caro Nome" aria from "Rigoletto." Then the orchestra was heard again in "Orientale" for strings alone (Glazounoff), and ballet music (Glinka). The pro-

gram closed with two "Caucasian Sketches" (Ippolitoff-Ivanoff).

A special tribute was paid to Conductor Altschuler after the performance of his own "Soldiers' Song," which had to be repeated, as was also the "Marche Miniature." The soprano's beautiful and flexible tones, as well as the fine technic of the pianist, were notable features of the concert.

Stoeving Engaged by Sterner Institution

The New York School of Music and Arts, Ralfe Leech Sterner, founder and president, has specially engaged Paul Stoeving, the eminent violin artist, author of various works on the violin, and pedagogue, as head of that department. His name needs no introduction, for he is known wherever the violin is played. His books have been published in Europe and America, in translation abroad. His most recent work is "The Mastery of the Bow and



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Bowing Subtleties" (Carl Fischer), which has aroused universal interest.

Professor Stoeving received his training in Paris under the great Leonard, and is therefore, as to his style and achievements, distinctly a representative of the Franco-Belgian school, which has produced so many famous players. Concert tours in Europe and in America (coast to coast) early established his reputation as a violin virtuoso of the first rank. There followed sixteen years' teaching at the Guildhall School of Music, and Trinity College, London, England, spreading his reputation over Europe as an eminent pedagogue. His first book, published when he was in London, was "The Art of Violin Bowing"; then came "The Story of the Violin," in three

Goddard on a Coast to Coast Tour

James Goddard, the bass-baritone, started on Monday of this week on a series of concerts which will take him first through the South and, before the finish, all the way to the

JAMES GODDARD,
now on concert tour

Pacific Coast. He has twenty engagements in October, including recitals in Nashville, Chattanooga, Memphis and Birmingham. His business interests are being taken care of this season by his brother, D. R. Goddard, who will be on the road with him. Mr. Goddard, best known in his native country as the big basso of the Chicago Opera Association, had an offer from that organization for its entire coming season, but was unable to accept it owing to his concert engagements, although he may sing a few performances in the middle of the season. He has had extensive operatic experience abroad, having sung at the Vienna Imperial Opera and also at the Royal Opera, Covent Garden.

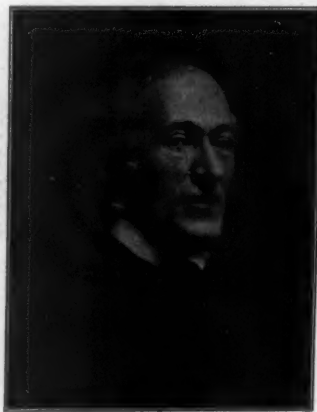
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PAUL STOEIVING

Head of violin department of the New York School of Music and Arts.

parts, and which is considered a classic. The other books followed, with the result that as a writer on the subject of the violin in all its aspects, even fictional, he stands among the first today. Added to his great knowledge of the violin is a unique ability to instruct, to interest pupils from the outset, and this is based on his love for the instrument which is his life-companion. He gets results, which is the great asset for a teacher.

Many Concerts at Cincinnati Conservatory

The coming season of the Cincinnati Conservatory of Music gives every promise of being one of unusual interest in the matter of recitals and concerts. A consistent intention to produce unfamiliar music and to depart from the beaten path has been received with satisfaction. The conservatory has always offered a valuable series of concerts from the artist department of the school; this year the same instructive policy will be continued. Jean Verd and Mme. Lieszniewska, pianists of splendid attainments, will play two concerts of French music. In conjunction with Kirk Smith, cellist of the Cincinnati Symphony Orchestra, Mr. Verd will give two other concerts.

Tirindelli's return to the conservatory promises a season of orchestra concerts of especial interest and fineness. There will be six of these combined with the choral music of the conservatory.

Thomas Kelly will offer lecture-recitals which will be illustrated by Mrs. Kelly, a delightful singer and vivacious interpreter. Dan Beddoe offers one concert and will be soloist with the Symphony for one concert. Ysaye, the conductor of the Cincinnati Symphony, is to resume his master classes at the Conservatory; already many professional violinists have been registered with him.

"A Real Artist"

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LAURENCE LEONARD

Baritone

Appearing at Maine Festival,
September 30 and
October 5

New York Debut
Carnegie Hall, October 22

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George Morgan with Schumann-Heink

The singular honor of touring with Schumann-Heink falls this year to a young American baritone, George Morgan, who is known in Canada and the Middle Western States, where he has won much favorable comment from the press on numerous occasions. So many young singers have been started on the road to fame under the tutelage of a great singer that well may Mr. Morgan congratulate himself on this engagement to accompany the great contralto on her long tour this season.

George Morgan studied medicine for two years at the University of Minnesota, but gave it up, against the wishes of his parents, in order to obey his great impulse to study music. Study he did, assiduously devoting all his time to the theory and practice of singing until the advent of the war, when he joined the service. While in the army, Morgan found his voice in great demand for all the big camp entertainments. At the termination of the war, encouraged by his successful progress, Morgan undertook several concerts in Canada, where his voice and his art won acclaim and paved the way for him to give a series of concerts in the Middle Western States last year. It was here that Mme. Schumann-Heink heard him and engaged him on the spot to accompany her on her tour this season.

George Morgan devotes what little spare time he has to composing songs, and is at present working on a light opera, which in all probability will be produced on the Coast and later brought East if as successful as musical managers predict. He is planning to go to Italy to study for opera after his present arduous season is over.

Anna Burmeister, Soprano, Heard in Recital

Anna Burmeister, soprano, appeared in recital at Aeolian Hall, Sunday afternoon, October 3, when a good sized audience assembled to hear the artist. Enthusiasm was displayed at numerous times throughout the program and the singer well deserved the applause. She has a delightful voice, of wide range and excellent quality, and her program was varied and interesting.

Miss Burmeister opened the recital with a selection from Bach's "Passion" music—"Lord, to Thee My Heart I Proffer"; after this came "With a Painted Ribbon" (Beethoven), the aria "Batti, Batti," from "Don Giovanni" (Mozart), a French group—"J'ai Pleure en Reve" (Hue), "Aquarelle" (Debussy), "Beau Soir" (Debussy), "L'oiseau bleu" (Dalcroze), nocturne (Franck), and "Chanson Norvegienne" (Fourdrain), the last number being repeated.

The third group was made up of "May, the Maiden" (Carper), "Wind of the East," in MSS. (George Jones), "Gifts" (Delamarter), "Shadowy Woodlands," in MSS. (Carol Robinson)—this number is dedicated to the singer and had to be encored—"April Song," in MSS. (Carol Robinson), "Ruins of Paestum" (Watts), "Naples" (Watts). Her final group composed "The Rose Has Charmed the Nightingale" (Rimsky-Korsakoff), "By the Window" (Tschaiowsky), "The Songs of Grusia" (Rachmaninoff), and "The Lark" (Rubinstein).

John Doane furnished splendid accompaniments.

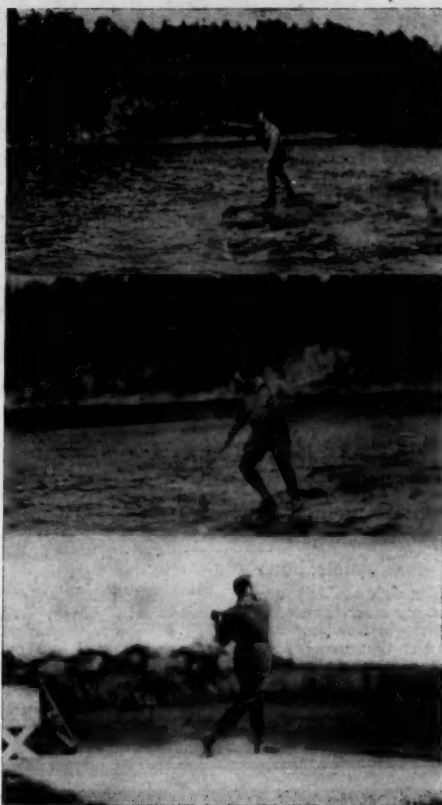
Matzenauer Sings for 3,000

Margarete Matzenauer held an audience of 3,000 spell-bound at the Globe Music Club a recent Wednesday evening, when she appeared. It was the second of this season's Wednesday evening free Globe concerts at DeWitt Clinton Hall, and the annual Frank La Forge event. Mr. LaForge is Honorary President of the club, which has a membership of 20,000, and was at the piano during the evening. The assisting artists were: Charles Carver, bass; Hazel Silver, soprano; Mae Graves Atkins, soprano; Sheffield Child, tenor; Kathryn Kerin, pianist. Charles D. Isaacson, founder and director of the Globe musical activities, was chairman and read "Face to Face with Bizet."



OLGA CARRARA AND HER HUSBAND, ASTOLFO PESCA

The accompanying photograph of Olga Carrara, who will appear this season with the Chicago Opera Association, and her husband, Astolfo Pesca, was taken in their New York home. They will leave for Chicago the latter part of this month. Mr. Pesca will remain in the Windy City until February 1, during which time he will do a limited amount of teaching. He will, however, reopen his New York studios immediately upon his return. Besides being the teacher and coach of his wife, Mr. Pesca has a number of other pupils before the public. In February, a young soprano, who has studied with him, Janet Van Auken, will make her debut at Aeolian Hall.



LOUIS GRAVEURE RELAXING

When the baritone decides to take a vacation, he apparently loses himself in the joy of out-door exercise of all kinds. Here he is shown (1) casting at Long Lake, Mich. and (2) in the act of landing a "big one." Incidentally, he makes his own bait. (3) Finishing a drive on the Alpena (Mich.) links

Mme. Haggerty-Snell Gives Studio Musicale

Ida Haggerty-Snell presented two pupils in recital at her residence-studio, 337 West Eighty-first street, on September 28. The two young ladies showed good training and excellent delivery in all their numbers, reflecting much credit upon their painstaking teacher.

Guimar Zlocowick, who is both a piano and vocal pupil of Mme. Haggerty-Snell, was heard in the following piano solos: "Valse Poétique," Ludebuehl; "Elfentanz," Grieg, and "Sospiri Cuore," Becucci. Her vocal numbers were Cesar's "Je Souvien tu du Premier Baiser" and "O Fiorelin di Siepe"; "The Star," Rogers, and "By the Waters of Minnetonka," Lieurance. Constance Marchus sang "The Birth of Morn," Leoni; "Sing On," Denza; "Serenade," Gounod; lullaby from "Jocelyn," Godard; "Haymaking," Needham; "Daddy's Sweetheart," Lehmann, and "The Caterpillar," Beresford.

Mary Weare accompanied the vocal numbers. A large and fashionable audience attended. Following the recital Mme. Haggerty-Snell served refreshments.

Mischa Violin Plays for Explosion Victims

Mischa Violin gave his recital on Sunday evening, October 3, at Carnegie Hall, and attracted a very large and enthusiastic audience. Although perhaps a wee bit nervous at first, the artist soon became thoroughly at home and convinced his hearers of his thorough musicianship and true artistry by a delightful rendition of a wholly interesting program. He possesses a big tone and splendid technique, and especially in the Mendelssohn concerto (E minor) he found plenty of opportunity for displaying his unusual gifts. His program opened with the Nardini-David sonata; then followed the concerto, after which he contributed a group made up of canzonetta (Tschaiowsky), "Sicilienne et Rigaudon" (Francoeur-Kreisler), Hebrew melody (Achorn), caprice No. 24 (Paganini-Auer). The printed program closed with the Wieniawski "Faust" fantasia, and needless to say encores were necessary. Josef Adler proved himself an excellent accompanist.

The proceeds of the concert will be turned over to the Volunteer Hospital for the dependents of the Wall street explosion victims.

Rosa Raisa Married

Rosa Raisa arrived here on Thursday of last week, accompanied by Giacomo Rimini, the Chicago Opera Association baritone. The couple are now husband and wife, it is announced by their manager, Jules Daiber, they having been quietly united in marriage at a small town near Naples a day or two before they sailed for America. Their concert season began last Saturday evening at Bangor, Me., and they have a goodly number of joint appearances prior to joining the Chicago Opera Association for the entire season.

Land Sings "The Want of You"

There was nothing to be desired! One might well say that when Harold Land, the baritone, sings Vanderpool's "The Want of You." He sings this little song extremely well and always wins warm applause. One of the places where he was recently heard at a concert at Heaton Hall, Stockbridge, Mass., on September 5.

Yvonne de Tréville Returns from Abroad

Yvonne de Tréville, the popular soprano who has scored so many successes in her costume recitals in other seasons, returned from Europe last week and is now preparing her programs for her coming recitals.

ORATORIO PROGRAMS

OF LEADING SOCIETIES

SEASON 1920-21

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ASHEVILLE FESTIVAL "Messiah" "Fair Ellen"

N. Y. ORATORIO SOCIETY "Messiah"

CHICAGO APOLLO CLUB "Messiah"

BOSTON HANDEL AND HAYDN "Hora Novissima"

DETROIT CHORAL SOCIETY "Samson and Delilah"

ST. LOUIS PAGEANT CHORUS "The Bells" "Stabat Mater"

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ROYAL ENGLISH OPERA COMPANY OPENS VANCOUVER SEASON

Organization Plays Four Day Engagement at Avenue Theater
—De Koven's "Robin Hood" Well Given—Men's Musical Club Elects Officers—Notes

Vancouver, B. C., September 18, 1920.—The first event of the musical season was a four days' engagement of the Royal English Opera Company at the Avenue Theater. As the advance notices were headed with Jefferson De Angelis and followed by Hana Shimozumi, soprano; J. Humbrid Duffey, tenor; Edward Quinn, baritone, and Max Bendix, conductor, a good attendance was assured, these names being favorably remembered from the recent visit of the Gallo English Opera Company. Beginning on September 8, three of the Gilbert and Sullivan comic operas ("The Mikado," "Pirates of Penzance," "H. M. S. Pinafore"), Planquette's "The Chimes of Normandy" and Balfe's "The Bohemian Girl" were heard. "The Chimes of Normandy" was again outstanding by reason of the fine work of Mr. De Angelis as Gaspard, and "The Bohemian Girl" as a vehicle for the singing of Mr. Duffey and Miss Benimin, though all were consistently successful. Mr. Bendix was generous with the encore demands, except towards the end of "The Bohemian Girl," when the overflowing audience was inclined to seek an almost double performance. Members new to Vancouver that were notably popular were Edith Benimin, soprano; Marie Hogan, contralto, and Detmar Poppin, a bass who is accomplished in every branch of his art. The company is under the business management of Messrs. MacArthur and Lambert of Portland, Ore.

DE KOVEN'S "ROBIN HOOD" WELL GIVEN.

A second attraction of very high order was Ralph Dunbar's company, E. W. Van Berggran, manager, in De Koven's "Robin Hood." The entire cast from chorus up acted and sang with commendable dash and animation. The role of Maid Marian was taken by Elsie Thiede, who was in

every way charming, and as Robin Hood Albert Parr was a virile figure with a voice consistent with his physique. The music of Little John gave Harry Longstreet an opportunity to score heavily with the audience, which he did in such a degree that the "Brown October Ale" was sung three times before the action could proceed. Tom Burton and William White drew much hearty laughter with their clever comedy. The appropriate costumes and scenery added their share to the general effect; the setting of the forest scene was greeted with applause at the rise of the curtain.

MEN'S MUSICAL CLUB ELECTS OFFICERS.

At a meeting of the Men's Musical Club in the Little Brown Inn, plans for the coming season were discussed and arrangements for the appearance of Paul Althouse in January were completed. The officers for the coming year are: president, M. C. Gordon; vice-president, E. Byers; librarian, C. Martin; secretary-treasurer, A. J. Harrison, and Andrew Milne, A. R. C. M., will again conduct.

NOTES.

Mrs. Walter Coulthard, soprano, who has been studying in New York with W. Henri Zay, has resumed teaching here.

W. E. Morphy has been appointed as the Vancouver representative of the Western Musical Bureau of Portland, Ore., and has opened offices in the Dominion Block.

During the summer months Manager Scott has had the interior of the Avenue Theater redecorated and improvements made that have added to the comfort of the patrons.

E. R. S.

Australians Like Ross Song

Allan & Co., Melbourne, Australia, is presenting every Saturday a series of concerts similar to the Boosey Ballad concerts in London. A noticeable difference, however, is the fact that many American songs are used and on a number of these programs has appeared "Dawn in the Desert" by Gertrude Ross. This song is a favorite with Mme. Schumann-Heink, and its popularity with singers of "worth while" songs is ever on the increase. It is published by the White-Smith Music Publishing Company.

Composer Pays Tribute to George Hamlin

George Hamlin will continue teaching at Lake Placid until November 1, after which he will be in New York at 1070 Madison avenue. A splendid tribute was paid to this singer recently by Mrs. H. H. A. Beach, the famous



MRS. H. H. A. BEACH AND GEORGE HAMLIN.

composer, and the entire letter is worthy of reproduction in these columns:

September 7, 1920.

Dear Mr. Hamlin:

I cannot let the weeks pass without telling you again how great was my joy in your interpretation of my songs during our recent work together. The quality of your voice—its great variety of tone-color added to the superb volume—and the splendid musicianship which we have all admired so thoroughly in all your performances, make you the ideal interpreter for any composer. Added to all this, your sensitive emotional nature lends itself to the highest forms of art expression. So that, when I hear you in my songs I am thrilled beyond all words, and my music comes back to me exactly as I first heard it in my imagination. It is given to few singers to fulfill all the requirements of a composer's mind, and alas! it is rare from the writer's standpoint to have the idea first heard in the mind re-echo through the voice of a master. So you will understand my enthusiasm and my frankness in expressing it, after hearing your wonderful singing of my songs. With every good wish, I am

Sincerely yours,
(Signed) AMY M. BEACH.

Bodanzky to do Mahler Third

A specially interesting feature of the present musical season in New York will be the presentation of the late Gustav Mahler's third symphony, by the National Symphony Orchestra with the assistance of a chorus of 200 voices from the Schola Cantorum, a chorus of 100 children and a soloist.

The work, which has been heard here once, constitutes a whole program. It will be presented under the direction of Artur Bodanzky and will follow the concerts which will be conducted by Willem Mengelberg. Mr. Mengelberg will include other symphonies of Mahler in his programs.

Scognamillos Return

Mr. and Mrs. Enrico Scognamillo have returned to their New York home after a summer vacation spent in motor-ing through France, Austria and Italy, and they report music in those countries to be enjoying a healthy survival after all the terrors of war. On the evening of their arrival here, Mr. and Mrs. Scognamillo were the guests of Mr. and Mrs. Enrico Caruso in their box at the premiere of the San Carlo Opera.

The Delamarters Divorced

Eric Delamarter, assistant director of the Chicago Symphony Orchestra and a well known composer, has been divorced by Ruby Delamarter, a singer, who charged desertion. She gets \$275 monthly alimony and \$25 a month more at the end of the year if she does not remarry. She is also granted the custody of their two girls, eight and twelve years old.

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LOCAL MANAGERS SHOULD NOT BE DISREGARDED

So Believes Roger De Bruyn Who Will Enlist Co-operation of Local Managers in the Tour of the Goldman Concert Band

It is not unusual to find organizations which, in planning their tours, disregard the local managers. One manager, however, who is handling the destinies of the Goldman Concert Band, is an exception to this for his plans do include the co-operation of the local managers. Roger De Bruyn, in a recent interview, explained his ideas in this connection as follows: "I could go into a town and run a concert myself very easily, taking in several thousand dollars, but I want to keep this band under a musical roof. Mr. Goldman and I consider it our duty to avoid the theatrical enterprise and therefore will endeavor to appear always under the auspices of the local manager. That is, we sell the organization to him for a reasonable fee and all over that is his. . . . It is my intention to give the local manager every possible opportunity. However, in towns where this is not possible, I will, on account of routing, be compelled to go there myself and run the concerts."

Mr. De Bruyn said that in one day he had had inquiries from towns in Arkansas, Michigan, Florida, North Carolina, Oklahoma, Missouri, Alabama and Tennessee. Many of these letters carried requests for two and three concerts in certain territories.

"Three local managers," Mr. De Bruyn continued, "want to engage the band for a week and sell it to neighboring towns. And I must say that any local manager who has the sense to do just this is apt to make money out of the band, for he gets it at a special rate for the week. The interest at the present time is such that I think it safe to predict that inside of two years the Goldman Concert Band will be unable to fill one-half of its bookings. I am now booking the band for the season 1921-22, but I have had many requests for this season. I am, however, for this season only considering those inside and in the immediate vicinity of New York. This is principally because we will not furnish a local manager with a band which is not the one that has been playing at Columbia College for three years. You see, as most of the Goldman Concert



ROGER DE BRUYN,
Manager of the Goldman Concert Band.

Band men are solo artists on their particular instruments, we want only dates where we can have all of our original orchestra. The season 1921-22 will bring about that.

Therefore, for the present, we are merely reserving the dates for local managers and as the tour maps itself they will be notified."

Of particular interest at this time is the fact that at its Carnegie Hall concert on October 10, Edwin Franko Goldman and his Concert Band will be presented with the flag of the City of New York—indeed, an enviable honor!

Campanari Returning to Milan

Leandro Campanari was scheduled to leave San Francisco during the first week of October for New York, on his way to Milan, Italy. He will be accompanied by three of his artist pupils who will make their debut in opera—Muriel Boxton, dramatic soprano, endowed with a remarkable voice and a striking personality; Louise Lund, mezzo-soprano with brilliant possibilities, and Enrico Passalacqua, tenor, the possessor of a beautiful voice of wide range.

Mr. Campanari has, in his native country, a well earned artistic reputation as opera and symphony conductor, violin virtuoso, quartetist and vocal maestro. It goes without saying that he will be of great help to these three talented young artists at the most important moment of their career. Mr. Campanari always has had splendid success with his pupils, and a long list of them will await his return in order to continue their studies.

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OBITUARY

Carlo Buonamici

Carlo Buonamici, distinguished as a pianist and long prominent in musical work in Boston and elsewhere, died suddenly last Thursday evening in Farmington, Conn., where, at Miss Porter's School, he had just begun the school year as director of the department of music. He was at the school on Thursday evening and was talking, when, without warning, he collapsed and died almost immediately. There had been no warning of this sudden end, as Mr. Buonamici had seemed to be in his usual good health.

Carlo Buonamici was born at Florence, Italy, on June 30, 1875. His father, Giuseppe Buonamici, the celebrated pianist and teacher and close friend of Von Bülow, was his first, and in fact his chief, teacher, but in 1891 the young man went to Wurzburg, where he made his first appearance in concert.

He studied at the Wurzburg Royal Music School, and in 1894 took the first prize for piano playing, as a pupil of Van Zeyl. In 1895 Mr. Buonamici served his year in the Italian army and in 1896 came to Boston. Since then he had lived and taught in that city.

Mr. Buonamici played at Florence in concerts, with his father, and he has given many recitals in Boston and other American cities. His first recital in Boston was on January 17, 1898. He since has played in many recitals there and has made numerous appearances with the Boston Symphony Orchestra, both in Boston and out of town concerts. In 1908 Mr. Buonamici made a European concert tour. Since that time he has been associated with Felix Fox, as co-director of the Fox-Buonamici School of Piano Playing. He was a member of the St. Botolph Club and the Boston Art Club.

In addition to his musical work at Miss Porter's School Mr. Buonamici had charge also of the department of musical study at Miss Cornish's School, "The House in the Pines," at Norton. In the world war he joined the colors of his native land, Italy, in the spring of 1916, and served until the armistice. He returned to this country the following January.

Mr. Buonamici is survived by his wife, Bianca Buonamici, and a son, Beppo Buonamici. Also surviving him are two sisters and a brother.

Max Bruch

Early last Sunday morning, October 3, Max Bruch, the famous composer, died at his home in Berlin. Born January 6, 1838, at Cologne, he began his musical studies with his mother, who was a singer. Subsequently he continued these studies with Briedenstein at Bonn; Ferdinand Hiller, Reinecke and Breuning at Frankfurt. From 1858 to 1861 he taught music at Cologne, and the four years which followed found him with Mannheim as his headquarters, making tours to various German cities. In 1865 he was made musikdirektor at Coblenz, which post he held until 1867. The three years which followed he was Kapellmeister at Sondershausen, after which there came a period of eight years spent at Bonn. In 1881 he married Clara

(Continued on page 34.)

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MAIA BANG,

Who has opened new studios in New York and will prepare pupils for Prof. Leopold Auer. The snapshot was taken at Lake George during the past summer.



A SUCCESSFUL LULLABY.

Just before starting on their long tour, Mme. Gray-Lhevinne took this picture of her husband, Mischa Lhevinne, and their son, Viro. The contented father, by the way, had been trying over a new lullaby that he had written and judging by appearances it is a very successful one!



CARMINE FABRIZIO,

Violinist, and erstwhile tennis enthusiast, serving on his court at Middletown, Conn. In December, the Edison Company will issue two of Mr. Fabrizio's records.



RHEA SILBERTA,

Young composer of "Yohzeit" and other successful songs which are being sung by many of the prominent artists now before the public, snapped in quite a different role while spending her vacation in the South.



CHARLES W. CLARK AND EARL TUCKERMAN

At the recent Lockport (N. Y.) Festival.



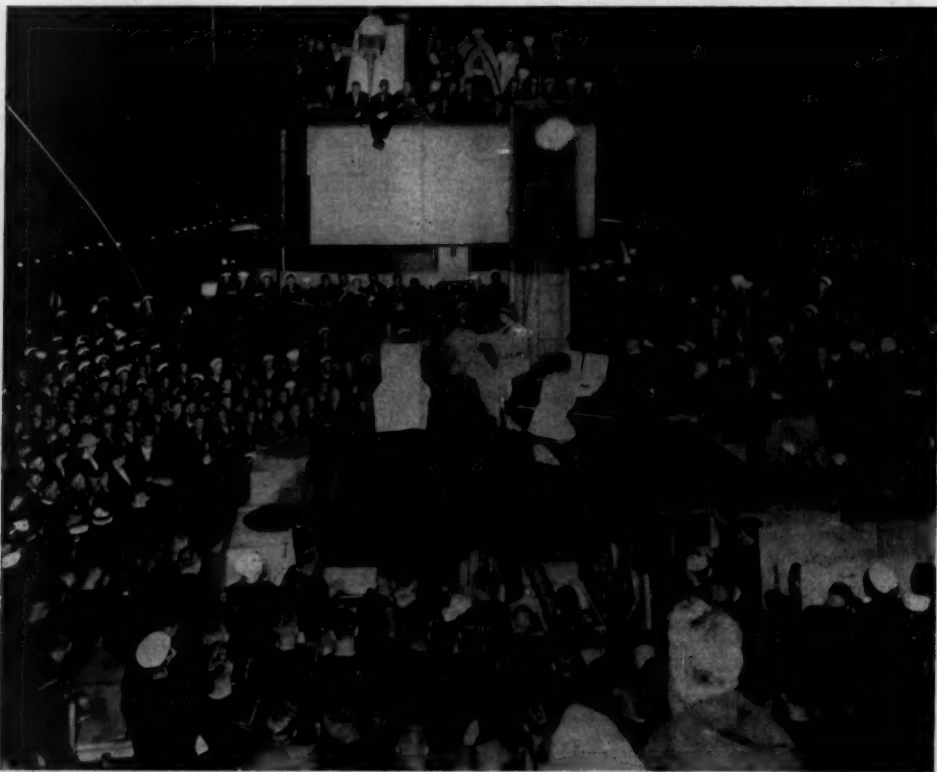
CANTOR MEYER KANEWSKY,

Tenor, who received an ovation after his delightful singing at a recent Manhattan Opera House concert.



ANTOINETTE MICHEL-SCHIPA,

The beautiful French bride of Tito Schipa, tenor of the Chicago Opera Association, who will accompany him to New York soon. Mme. Schipsa is not in the musical profession. She has, however, on account of her beauty, been offered several contracts to go into the movies, but these she has refused, preferring to devote her time to her home. (Photo by Lumiere.)



ANOTHER INSTANCE OF A GREAT DIVA'S POPULARITY.

It is not necessary to go into detail about Schumann-Heink's endless popularity with Uncle Sam's boys, as the Musical Courier columns have from time to time printed story after story of her generosity and consideration of them. Therefore, the above snapshot is reproduced without further comment. It shows the singer, surrounded by the crew of the flagship Wyoming, in the midst of one of her delightful song recitals.



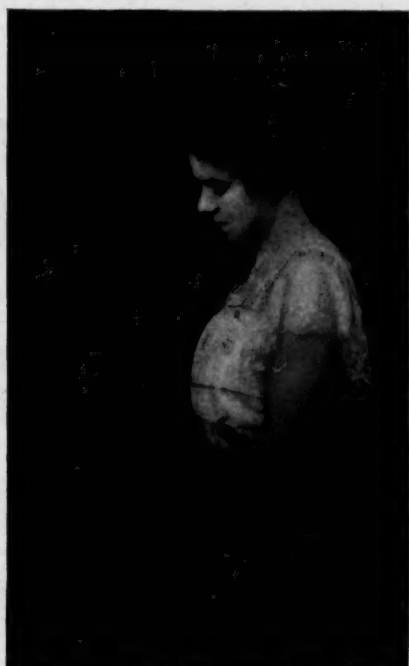
GIGANTIC PRODUCTION OF "SAMSON AND DELILAH."

A scene from the mammoth presentation of Saint-Saëns' "Samson and Delilah," which recently was given in the Greek Theater of the University of California at Berkeley, under the direction of Paul Steindorff. Julia Claussen and John Hand were entrusted with the leading roles and the ensemble numbered 400. The big affair was under the management of Selby C. Oppenheimer. (Photo by Gabriel Moulin.)



LISBET HOFFMAN,

Pianist and teacher, head of the Woodstock Trio and of the music department at the Ethel Walker School, Simsbury, Conn., spent her summer in the woods at Camp Watatic, Mass., and later in Woodstock-in-the-Catskills. She added the concerto in C sharp minor by Rimsky-Korsakoff to her repertory, and expects opportunity to play it in New York this season. She also plans a piano recital to be given in Manhattan in January. She resumed piano instruction at her studio in Carnegie Hall, New York, October 1.



MAY KORB,

Who after a debut at the Newark Festival a few seasons ago, met with success last May singing in concerts in New York State. She starts this season with a joint recital with Edwin Hughes at Cedar Rapids, Ia., and will fill re-engagements on her return from the West. She will appear in recital at Chazy Central School in November.



IVOR NOVELLO,

The universally well known young English composer of "Keep the Home Fires Burning," who is now devoting much time to ballads and songs of the concert order. Several of these will be introduced to New York by Laurence Leonard, the young English baritone, at his Carnegie Hall recital on October 22. The above is a photograph of a drawing made of Mr. Novello by Olive Sewell.



GINA BARONESS,

Prima donna soprano, whose triumph in Peru, South America, with the Bracale Opera Company, is noted in many flattering press notices. Her youth and beauty, fresh and brilliant voice, coupled with her fine dramatic talent, all brought her splendid success.



JOSEF LHEVINNE AND MEMBERS OF HIS CLASS, SUMMER OF 1920, AT AMERICAN CONSERVATORY OF MUSIC, CHICAGO. (Kaufmann-Fabry Co. photo.)

"AMERICANS APPRECIATE AMERICAN MUSIC"— SO DECLARES FLORENCE OTIS, THE SOPRANO

Singer on Coast-to-Coast Tour Finds Remarkable Growth in Musical Appreciation—To Do Some Teaching this Season

"Do you know, I have no patience with those who refuse to give credit where credit is due. Why should any one become so obsessed with his own importance and own ability to accomplish that he fails to take cognizance of the fact that success is due to a number of things. Of course there are exceptions, but these exceptions only prove the rule. In the case of the singer there are many determining factors and the average vocalist, as a well known authority aptly puts it, goes to too many masters, so that few artists can attribute their entire success to any one teacher."

And Florence Otis settled herself more comfortably, as if expecting her visitor to dispute her theories. Now the latter had no desire to enter into an argument of this kind, so she merely queried,

"And you? Are you one of those fortunate singers who can give entire credit to any one teacher?"

"Even so," replied Miss Otis, "I can with perfect honesty give the entire credit to Mrs. Henry Smock Boise, whose splendid guidance as my teacher and friend has meant more than simply the development of my voice. Without the foundations which she helped me to build, do you suppose I could have sung for thirty weeks as I did last season and still not show the strain in all that time. But in all that coast to coast tour of practically 170 concerts, my voice lasted right through to the end."

"Tell me some more about that tour," said the writer, fearing that the pause which followed might bring a change of subject.

"Well, of course, that is rather ancient history now, but I really did enjoy it immensely. You see, there were three of us in the party—Florence Austin, violinist, and Josef Martin, pianist, besides myself—so we could discuss the various interesting and amusing features of the trip without fear of hurting any one's feelings. We began the tour in Texas, through the Middle West, out to the

West Coast and up into Canada to Vancouver, Victoria and Winnipeg. At Grand Forks, Miss Austin and I were made honorary members of the Sigma Alpha Iota, one of the two national musical sororities in the United States. I don't need to tell you how surprised and delighted we were, I am sure.

"We were fortunate, too, in the matter of weather. We seemed to be always just ahead of the dreadful winter weather which prevailed so generally throughout the country. The only winter weather we encountered was before Christmas in Ohio and Michigan. I went to California to visit my brother during the holidays. In February, we were all in Texas and by the time we got back to Washington, Oregon, and that part of the country, it was spring-time.

"One of the most remarkable aspects about music throughout this country, as I found it, is the rapid growth of musical education in the public schools and the appreciation of good music which is its natural accompaniment. The popularity of the American song seems also to be a matter of steady growth. They never failed to please. Among those whose songs I featured last season are Claude Warford, Hallett Gilbert, Harold Milligan, Manzuca, Robert Terry, Mary Helen Brown, Bainbridge

quartets with, say, an early, middle-period and late work on each program, would be much more agreeable to listen to.

There was a large audience which greeted the quartet warmly, applauded heartily its splendid playing, and at the end called the players back more than a half dozen times. They deserved it.

Alexander Bloch in Hackettstown

Alexander Bloch was the leading artist at a concert given in the Centenary Collegiate Institute at Hackettstown, N. J., on September 24. Mr. Bloch played in his accustomed finished style "Larghetto," Nardini; "Spanish Dance," Granados-Kreisler; "Longing," Tchaikowsky-Elman, and "Liebesfreud," Kreisler, to which he added as an encore Israel Joseph's beautiful "Hebrew Legend." He was sympathetically accompanied by Blanche Bloch.

Zoe Parks was the other soloist and contributed two groups of songs.

OBITUARY

(Continued from page 31.)

Tuczek. He conducted the Sten Choral Union, 1878-80; the Philharmonic Society of Liverpool, England, 1880-83; the Orchestral Society at Breslau, 1883-90; director in composition at the Royal Hochschule, Berlin, 1892 to 1910, when he decided to retire from this work and devote his time to composition. In 1883 he visited the United States, producing his choral work, "Arminius," in Boston.

His compositions are many, including works for orchestra, piano, violin, cello, voice. He also has three operas to his credit. During the last year of his life Bruch composed two quintets and one octet for strings.

It is understood that his estate includes much of interest to musicians, notably manuscript scores of two unpublished comic operas, "Jery and Baertely" and "Ariadine of Villa Bella." Up until the time of his passing away Bruch refused to have these works published and told his friends he did not care what happened to them after his death.

Annie C. Leopold

Annie C. Leopold, mother of Ralph Leopold, the American pianist, died on Saturday, September 18, and was buried at Pottstown, Pa., Tuesday, September 21. Mrs. Leopold is survived by her husband, Howard Leopold, and three children—Mrs. Newton D. Baker, Leroy S. Leopold and Ralph Leopold. The deceased was the daughter of J. D. Streeter, the founder of the Montgomery Ledger, a prominent newspaper of Montgomery County, Pa.

Robert Wesiborn

Robert Wesiborn died some days ago at Newport, Ky., where he resided. He was sixty years of age and was a member of the orchestra at the Lyric Theater, Cincinnati. He had also played in other Cincinnati theaters. His father was a well known professional violinist.

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FLORENCE OTIS,
Soprano.

Crist, Rhea Silberta, Arthur Penn, Frederick W. Vanderpool, etc.

"In Portland, Ore., I had the pleasure of seeing Mrs. Hartridge Whip. She is very brave and faces life anew with courage that is exemplary.

"While in El Paso, we took a little trip over into Mexico, an experience which was all the more fun for the feeling that possibly it might be a bit dangerous. Like all nice stories, though, we came back safely and 'lived happy ever after.'"

"And what have you been doing this summer?"

"Nothing. That sounds like a lazy man—or woman, rather—doesn't it. Some of the time I visited my sister and part of the time I was having a fine rest up in Connecticut. Of course, I don't mean to say I did not do any studying at all, but there was nothing very exciting or thrilling about it."

"And this winter?"

"I shall do concertizing, of course, and have a tour booked for January and February in addition to many other dates, but I shall also accept a limited number of pupils. For that purpose, I have opened up studios in the Metropolitan Opera House Building." H. R. F.

London String Quartet Plays in New York

Friday evening, October 1, at Aeolian Hall, the London String Quartet began the first of a series of six concerts at which it is to present the entire series of seventeen Beethoven quartets, including the "Grosse Fugue." As for the quartet itself, there is no need to repeat again what was said at length on the front page of last week's MUSICAL COURIER, in the report of the Berkshire Music Festival. The London Quartet is one of the very foremost of today. If it did not impress at Aeolian Hall with quite the same vividness as at Pittsfield it was on account of the entire lack of romantic character in the three quartets played, op. 18, Nos. 1, 2 and 3. One questions seriously whether the memory of Beethoven is done any service by playing these three quartets together. There are occasional hints in them of what was to come after, but on the whole they sound like what they were meant to be—after-dinner music to entertain a noble musical amateur. A non-chronological scheme of presenting the

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REVIEWS AND NEW MUSIC

BOOKS

PITTSBURGH PRINTING COMPANY

"The Way of My Heart and Mind," by T. Carl Whitmer

The author of "Way of My Mind," Symbolisms, and composer of "Six Spiritual Dramas" (text and music), "Syrian Ballet" (from "Mary Magdalene"), "Elegiac Rhapsody," "Poem of Youth," etc., has issued in this work of nearly 300 pages, novel in its spirit and contents. If it is not exactly a "post mortem" of his mental life, neither is it an autobiography. Throughout one perceives the man of high ideals, and of considerable attainment. The author tells about his whisks and their growth, enabling him to save from 150 to 200 hours a year, not having to shave. . . . of "Charlie" Kaiser, tenor of St. Patrick's Cathedral, of New York, who wrote him that "several of your songs have so grown on me that I consider them great, wonderful monologues" (which reminds one of "Jim" Hunker, who once wrote of Brahms' music, "It grows on you, like a corn"). He speaks of the splendid singing of Lutheran hymns in a Chicago church, and of our degenerate Gospel hymns which sound like "po' white trash music" beside them. . . . Spencer, Huxley, Lanier, Emerson, all provide reading for him. He mentions interviewing the president of a large college in Pittsburgh, who desires a director of music. . . . The Musical Courier (March, 1909) "has a fine review of my 'Considerations on Music,' and says, among other things, that my thoughts are strikingly original and all expressed in lofty, succinct style." . . . "Tried a girl's voice today, to see if she should spend her dollars for hollers." . . . "A mournful quartet squirted songs and a band leaked on the lawn." . . . I wish I had a pink kimono; I haven't even a substitute for it on at present." . . . Letters from Europe during 1901, 1906-7, and 1913 follow, with pertinent comments on all things. Bayreuth, the grave of Liszt, of Jean Paul Richter, the "Ring of the Nibelungen," the old Bach church in Leipzig, of blessed memories, with and without American girls, Klinger's famous statue of Beethoven, a man in Munich who said he was sorry Luther did not translate the Bible into Munich dialect, it is so much more musical. The "circus parade" of Fastnacht Sunday, with its confetti, Pierrots, Columbines, Harlequins, indeed, all of Schumann's "Carnaval"; the sunshine of Florence during March, Paris with its varied attractions for all Americans (who are advised to "see Paris, then die"), kissing the blarney stone, the Irish laces, Edinburgh, Glasgow, Carlyle's house in London, the Russian ballet, Nijinsky dancing Debussy's "Afternoon of a Faun," Windsor Castle, Oxford, Antwerp, on board the steamer Vaterland in 1913—all this is found in the volume. Although coming at the close of the book, taking only a few pages, they are closest to the author's inner life, revealing many sidelights of humor, affection, and knowledge of human nature. As the writer says, "the book is intimate and personal in the first and last parts to an autobiographical degree . . . the reprint of the essay on municipal music indicated my love of a city's life . . . my 'Symbolisms' show that I am a mystic in deep love with human life . . . outside of these three books everything I have written or shall write is music; the spiritual music drama being, as stated, my chief work." (The "Symbolisms" were written when he was twenty-three, published when he was thirty-seven.) Other subjects discussed in intimate fashion include "Some Prose Verses," "Concerning a National Spiritual Drama," "A Post-Impressionistic View of Beethoven," "The Eternity of American Crowd Music," "A Monologue," "Easter at St. Peter's, Rome," "Sunday Morning in a Paris Organ Loft," "Russian Music—A Sketchlet," "Enunciation," "Chopin," "Americanism," "Pianos I Have Struck," "Extracts from Early Lectures."

So let anyone who thinks that musicians think only of music, or are able to talk only of music, read this volume, so full of varied subjects, and note that there are such as travel, think, originate ideas, develop thoughts, and indite them in most interesting style.

MUSIC

G. SCHIRMER, NEW YORK

AND BOSTON

Three Etudes for the Piano, by Alexander MacFadyen

These up-to-date studies are short but to the point. They consist of "Etude Caprice," "Etude Melodique" and "Etude Harmonieux," each study echoing the title in its musical contents.

"Etude Caprice" is in C major, consisting largely of double notes, mostly thirds and sixths for the right hand. There is involved rhythm, the time marked "3-4 and 6-8," the right hand being in triple time, the left in eighths. It is perfectly simple, however, if intelligent effort is expended in studying it. A valuable principle is thus taught, in music of very pleasing effect, all of it spontaneous, with a pretty, rushing sort of middle section. The ending is original, consisting of a glissando from a high note to middle C.

"Etude Melodique" is a nocturne in A flat, with a singularly graceful melody, played with the upper fingers of the right hand. Then comes a trio in a neighboring key, the melody mostly in the left hand, with a fine climax, appassionato, a pause, and return to the first melody, this finally appearing an octave higher. It dies away, wistfully, with arpeggi in the highest treble.

"Etude Harmonieux" is a cross-hand study, somewhat like Liszt's celebrated study in D flat, the left hand playing the notes of the melody in the upper crossing over. It is played tranquilly, and is in the style of a harp piece, with wide arpeggi all the way through. Elegance of style and a certain aristocratic atmosphere are in this piece, which ends pianissimo on the highest tones of the keyboard.

The studies are the composer's opus 22, and are fit for concert performance, being about grade five. They well represent the highest culture of American musical composition, for MacFadyen has talent and says things worth while, with no unnatural strivings after the modernists.

WHITE-SMITH MUSIC PUBLISHING CO., BOSTON, NEW YORK, CHICAGO

Selections from "Shanewis," for Piano, by Cadman

Melodies transcribed from Charles Wakefield Cadman's opera "Shanewis, the Robin Woman," successfully given at the Metropolitan Opera House, New York, are "Spring Song of the Robin Woman," "Amy's Song," "Lionel's Song," "Her Shadow" (Canoe Song) and the duet for soprano and tenor. All this music, based on idealized American Indian themes and melodies, authentic as is all of Cadman's Indian music, is arranged in playable fashion for

two hands on the piano. When it is realized that the original requires at least a hundred persons to perform it as conceived (orchestra, soloists of the cast, and chorus) then one notes that it requires fine musical dexterity to "boil it down" to two hands on one piano. Cadman himself is a fine pianist, however, and has done this in a way which brings out all the melodic and harmonic charm of the original; it is as if we were gazing on a fine engraving of a noted oil-painting.

The "Spring Song" begins the set of pieces, brightly, with characteristic open-fifth basses; this is a favorite with contraltos. The sentimental song of Amy follows; the spirited solo by Lionel, the playful "Canoe Song," and the inspired duet, quite Italian in fervor, close the set.

SAM FOX PUBLISHING CO.,

CLEVELAND, OHIO

"Heart's Delight," Song, by James H. Rogers

"The stars sing 'Good night!'
The sun calls 'Good day!'
But you are my light,
My way."

So begins this song, the text by Fred G. Bowles, closing with the words "The moon's o'er the bay, but you are my night and day," and to this poetic text the well known Cleveland composer, who wrote "The Sweetest Flower That Grows," "The Star," etc., has set simple but effective music, both vocally and pianistically. It is an animated song, reaching the highest tone of all the voice-part in the third measure. The second stanza goes into slower minor, then major, becomes animated again, and three times the high tone is heard, with brilliant accompaniment. It is so inspired that its very simplicity is the height of art. To be had in three keys. A picture of lake and hillside, with rising moon, ornaments the front cover, and unusual is the fact that the fingering is marked for the accompanist.

HAROLD FLAMMER, NEW YORK

"Sleepy-Time Song," by Robert Huntington Terry

That superior musician, Mr. Terry, the organist of St. Andrews P. E. Church, of Yonkers, should be much better known as composer of songs of a character which both suit the singer and please the public. Who wants more? He has composed numerous songs, and Florence Otis and others have sung them, but it remains for singers generally to become acquainted with their merits. This little lullaby (lyric by Archie Austin Coates), is a gem of naturalness and simplicity. It is in "darker-dialect," drowsy, dreamy, the piano playing the melody most of the time, in unison with voice. There is a refrain

"H'm, Sandman's comin' soon,
Singin' mammy's lullay croon—
Great big sandman comin' soon!"

which has peculiar charm, ending on either low or high F. Despite the slow movement, there is definite rhythm, of awaying, gentle kind, and altogether no more characteristic darkly lullaby has been printed. Range for low voice, from C below the treble clef to D, fourth line (high F optional).

COLUMBUS CONCERT COURSES

TO PRESENT MANY CELEBRITIES

Columbus, Ohio, September 21, 1920.—The musical season in Columbus offers many splendid concerts and will bring to this city a number of the newer artists. Opening with a concert on October 8, the Woman's Music Club will present Rosa Raisa and Giacomo Rimini. On November 11 the Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, and Djina Ostrowska, harpist, will be heard. Fritz Kreisler will give a violin recital on January 17, and on March 11 Cecil Fanning, baritone, will have a joint recital with Benno Moiseiwitsch, pianist. The final concert of the club series will be on March 17, when Josef Stransky will bring the New York Philharmonic Orchestra. Leo Schultz, cellist, will be soloist.

Kate M. Lacey has an equally fine list of celebrities. Rosa Ponselle will open the Quality Concert series on October 11. Mary Garden has been re-engaged and will sing on November 8. Renato Zanelli and Raoul Vidas will share the applause on February 4. Sophie Braslau, contralto, and John Powell, pianist, both have been heard here before and are prime favorites. They are booked for a joint appearance on April 1. The final Quality Concert will be held May 10, when Orville Harrold, Metropolitan tenor, and Frances Nash, pianist, will appear, assisted by a mixed chorus of one hundred picked voices, under the direction of Robert W. Roberts, supervisor of music in the Columbus public schools. N. H. B.

Reuter with the Minneapolis Symphony

Early in January, Rudolph Reuter will appear with the Oberhoffer forces as soloist in Minneapolis. This will be his third appearance with that organization. His last date in the Minnesota metropolis was with the Kneisel Quartet, on the occasion of its last concert, when his playing of Schumann's quintet evoked tremendous enthusiasm.

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"Ex Oriente Lux!"

"Out of the East, light!" (Ex oriente lux!) is an old saying once more effectively evidenced in the advent of Joseph Schwarz, coming from the eastern to the western world. "Out of the East, light!" Yes, the light of song, the color of joy, tenderness, pathos, or the deeper coloring of despair and tragedy; for the whole gamut of human emotion seems to be at the command of the eminent Russian singer. This artist is not coming to America to make a career; this has already been firmly achieved in the great musical capitals of Europe. Said one foreign critic of renown: "You do not know either how to disinterestedly laugh or cry over humanity's joys and sorrows until you have seen and heard Joseph Schwarz in 'Rigoletto'."

"I agree with you, colleague," replied another equally distinguished writer, "if you will add that you do not know how to pray or supplicate Heaven until you have witnessed Schwarz as Amfortas in 'Parsifal'."

They both agreed, and decided to write of his first appearance in Berlin: "No words of praise can be too high, for a new star of the first magnitude has arisen in the firmament of art, a star whose astral potency will dispel the darkness and our long despair over the obvious decline in the present art of singing. A great model for singers has arisen."

One can well imagine that the mystery of this combination of singer and actor, both in lyric-drama and in Lieder singing, lies in the fact that Schwarz adds a profound study in the classical "bel canto" of the Italians to a good general education. It is evident that there is a remarkable balance between his intellectual and emotional natures; while his vocal technique is so well developed that what he does seems to be unconsciously performed. According to another European critic: "Joseph Schwarz has the magic power of combining naturally a phenomenal voice and temperament, with the supreme effort of a polished technique, and with such a sureness of intuition that a listener is made by some mysterious influence to forget the mere singer, and to become one with the inspiration of the music that is sung. The audiences are transformed, as it were, reincarnated, into the ideal world of melody, which the singer pours forth in song. It seems to me that this is magic enough to transport us mortals into a world of the purest art of song. I, for one, ask no more than Joseph Schwarz gives, when he gives us his whole soul attuned to great compositions, for then melody is made manifest."

Mrs. Snyder's Lasting Work

It is a great gratification to the vocal teacher to know that pupils appreciate effort expended upon them by the pedagogue, but more especially it is an unalloyed pleasure for the instructor to feel that the teaching obtains results which benefit the recipients through the years. The proof of such an achievement was received recently by Mrs. Frederick S. Snyder in the form of a letter from one of her old-time pupils, and the interesting communication is attached herewith:

My dear Mrs. Snyder:
731 W. Ninth Street,
Sioux Falls, S. D.
It is just twenty-two years since I studied vocal music with you and since then I have taken no vocal instruction. I have never attempted to teach vocal music other than as a choir director. Have been singing in public on every occasion and have for the past four years had charge of a chorus choir of thirty-five mature singers.

This is the point of my message. Last week in Chicago I had my voice tested and I sang a number of Italian arias for a noted vocal teacher there. This was the verdict: "Your voice is perfectly placed, your scale absolutely perfect and true, your breath control wonderful, and I have only one suggestion to make—that you take up concert work at once." She said a lot of other nice things too, but I thought perhaps you might be interested to know the result of your labor.

It made me feel particularly good because I have never made any pretense of having studied very much. I have let teachers come and go and have simply kept on singing easily and confidently that your method was the best for me. Consequently I was very much pleased to give your name as my vocal instructor, when this teacher asked, "Who was your teacher?"

I do not expect to follow the advice to "go at concert work" simply because I'm such a coward. However, I shall keep at my choir work and solo work here with renewed pleasure and assurance. Hoping that you have not entirely forgotten me, I am,

Most sincerely yours,
(Signed) (Mrs.) HELEN WELLS-PHILLIPS.

The New York Trio in Recital

The New York Trio—consisting of Clarence Adler, piano; Scipione Guidi, violin, and Cornelius Van Vliet, cello—appeared in recital at De Witt Clinton Hall, New York, on Wednesday evening, September 29. This organization was founded a year ago, and in the three concerts given at Aeolian Hall, New York, during the past season, it has established an enviable reputation.

The object of the three artists was to establish an organization which should be a credit to the name it bears.

In order to accomplish this, "Idealism" was considered the most important essential. This "Idealism" is religiously carried out with the result that the performances of the New York Trio hold the audiences under a magic spell which remains from beginning to end. These three artists render chamber music with unity of thought and perfection. The program contained the trio op. 99 in B flat major, Schubert; two movements from a sonata for piano and cello, and Haydn's trio No. 1 in G major. The audience was thrilled by the superb performance, and showed its appreciation by bestowing liberal applause, recalling the artists innumerable times, and at the conclusion of the concert demanding a repetition of the last movement of the Haydn trio, and even after this was done, not a single one of the two thousand who attended showed a willingness to depart.



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PIANISTE

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Raoul Vidas to Play October 9

Raoul Vidas, the young Rumanian violinist, is making his first New York appearance of the season at Carnegie Hall on Saturday afternoon, October 9. His program includes one composition by a fellow countryman, a "Danse Villageoise," by Dimitresco. He will begin with the Vitali Chaconne, following with the first Saint-Saëns concerto and shorter works by Tartini, J. S. Bach, Brahms and Wieniawski (the "Polonaise Brillante"). Maurice Eisner will be at the piano.

Martha Atwood's Summer Engagements

Among the late summer dates filled by Martha Atwood, soprano, mention might be made of her appearance in Southampton on July 20 at Bruno Huhn's concert; in an evening of opera at the Merriewold Club House, Merriewold, N. Y., August 13; in Wellfleet, August 18, and on September 5 at a concert in aid of the music fund for Merriewold Club.

SCHEDULE OF

New York Concerts

Thursday, October 7 (Afternoon)

Phyllida Ashley (recital).....Aeolian Hall

Thursday, October 7 (Evening)

Alma Simpson (recital).....Carnegie Hall

Percy Hemus (recital).....Aeolian Hall

Friday, October 8 (Evening)

London String Quartet.....Aeolian Hall

National Symphony Orchestra.....Carnegie Hall

Ossip Gabrilowitsch, Soloist.

Saturday, October 9 (Afternoon)

Richard Buhlig (recital).....Aeolian Hall

Raoul Vidas (recital).....Carnegie Hall

Saturday, October 9 (Evening)

London String Quartet.....Aeolian Hall

Nina Tarasova (recital).....Carnegie Hall

Sunday, October 10 (Afternoon)

Josef Waldman (recital).....Aeolian Hall

National Symphony Orchestra.....Carnegie Hall

Ossip Gabrilowitsch, Soloist.

Marguerita Sylva (recital).....Times Square Theater

Sunday, October 10 (Evening)

Alessandro Bonci and Helen Yorke.....Lexington Theater

Goldman Concert Band.....Carnegie Hall

Greta Masson.....Vanderbilt Hotel

Monday, October 11 (Evening)

Leopold Godowsky (recital).....Carnegie Hall

Mary Allen (recital).....Aeolian Hall

Tuesday, October 12 (Afternoon)

Mary Blue.....Aeolian Hall

Wednesday, October 13 (Afternoon)

Guy Maier and Lee Pattison.....Aeolian Hall

Wednesday, October 13 (Evening)

Motion Picture Pageant.....Carnegie Hall

Thursday, October 14 (Afternoon)

Grace Freeman (recital).....Aeolian Hall

Thursday, October 14 (Evening)

Marie Dawson Morrell.....Aeolian Hall

Amy Neill (recital).....Carnegie Hall

New Moore Songs in Print

October always brings a lot of new songs. Among this year's none are more charming than four by Francis Moore. His wide experience as an accompanist to many of the best known singers especially fits him to recognize the musical value of verses that will appeal to the audience which represents the true music lovers.

Swinburne's "Joy," "The Devil Take Her," old English verses, "This Love of Ours" by Stevenson, and most delightful of all "The Promised Land" (an arrangement of an old Southern hymn given him by his mother, who heard the darkies sing it in Alabama sixty years ago), are among the new ones published.

California Tour for Graveure

Arrangements have been completed for Louis Graveure, the baritone, to make a California tour for one month opening in San Francisco under the local management of Frank W. Healy. It is expected that Mr. Graveure will give at least twenty concerts in this territory in January and early February.

Kerekjarto Arrives

Hugo Boucek, manager of Kerekjarto, the sensational violin virtuoso who will make his debut on the evening of November 2, at Carnegie Hall, New York, has received a wireless that he is due to arrive on the steamship Olympic today, October 7.

Godowsky at Carnegie Hall October 11

Leopold Godowsky gives his first New York recital this season at Carnegie Hall, Monday evening, October 11.

Alda to Open La Scala Opera

Toscanini, now director of the world famous La Scala Opera House, in Milan, has asked Frances Alda to sing next year at the opening of this great opera house.

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Josef Piastro-Borisoff's Recital November 1

Josef Piastro-Borisoff, long recognized as a master of his art by the Russian people, honored by the rulers of many European nations, revered by his colleagues and rewarded with acclaim by famous conservatories, the press of Russia,



JOSEF PIASTRO-BORISSOFF,
Violinist.

Asia Minor, Greece and other neighboring lands, is to make his first concert tour in the United States under the management of Ivan Bankoff.

With a career of public appearances which brought him international distinction since his triumphs as an infant prodigy at the age of nine, M. Piastro-Borisoff in his thirtieth year commands a mastery of virtuosity and profound creative interpretation which thrill his audiences.

Initiated into the profession of the violin by his father, a distinguished master of teaching, he became a student of Pablo Sarasate in 1901. Later, at the Conservatory of St. Petersburg, he began his studies under the noted Leopold Auer, associating in his work with such colleagues as Mischa Elman, Efrem Zimbalist, Cherniavsky, and Kathleen Parlow. In addition to his musical studies he became a student of landscape painting, and many of his delightful works are in the galleries of various Russian cities. Upon his graduation from the conservatory the young violinist received a gold medal, as honor student of Auer's class, and as an especial distinction a famous old Italian violin, called "Gobette," the gift of the Princess Helen Altenburg, president of the Russian Musical Society. His diploma accorded him the honor of "free artist laureate of the conservatory."

For two years afterward he toured the various Russian cities, as soloist and as director and first violin of the Leopold Auer Quartet, which he organized in honor of his maestro, and which met with tremendous success in the foremost musical circles of St. Petersburg, Odessa, Warsaw and other cities. Frequently he was commanded to give recitals before the court of the Czar, with his family, being rewarded with many presents and other honors during the period of his military service. Through this period he was detailed to the famous symphony orchestra of the Preobrajensky Life Guard regiment as the premier soloist and concertmaster. As a special privilege he was permitted by the Czar to appear in concerts outside military and governmental circles in civilian clothes.

Military service over, Piastro-Borisoff re-entered the conservatory at St. Petersburg for post-graduate studies in composition and orchestration. During this period he wrote an opera "Lollita" which was produced with immense success at the Palladium Theater in St. Petersburg.

At the outbreak of the great war Piastro Borisoff volunteered for service, and wearing the uniform was ordered to devote his great talent to give concerts for the benefit of wounded soldiers and of the families of those slain in battle. A year later he was transferred to Petrograd, in his old regiment of the Life Guard, where for two years he continued his concerts for charity, collecting and donating great sums of money for the relief of wounded soldiers and helpless mothers and children at home.

In 1918 five of the foremost Russian conservatories offered him the post of "first professor," through the agency of the Art Soviet; Piastro-Borisoff chose that of the city of Rostoff, where he remained until political disorders and civil war made continuance of his teaching impossible.

He sailed for Constantinople where he gave a series of ten successful concerts, playing before the Sultan and receiving many royal gifts. An invitation from the city of Athens, however, brought him to the capitol of Greece, where in fifteen successive concerts and four solo appearances with the Symphony Orchestra he gained another triumph.

King Alexander, the young ruler of Greece, made a court fete of his final concert, decorating him with the distinguished honor, "Chevalier de L'Ordre De Saveur," Piastro-Borisoff being the first person to receive this distinction outside of royal and high governmental circles. The second and last to receive it was the great French composer, Saint-Saëns.

Offers from musical organizations in London, Paris and Berlin came to him, but Piastro-Borisoff was determined to come to the United States, and a tour has been arranged by his management for all the principal cities of America, in which he will appear in solo and joint recitals with other great artists, and with a number of symphony orchestras.

Among the most important of his compositions are two concertos for violin with orchestra; "Lollita," an opera; "Oriental Humoresque" now being played on his European tour by his friend Mischa Elman; numerous orchestral,

cello, pianoforte and vocal pieces which have been received throughout Europe with great success.

Godowsky to Play Latest Work

"An Evening with Godowsky," the master pianist, at Carnegie Hall, on Monday, October 11, will have for its feature the first performance in New York of the famous pianist-composer's latest work, "Triakontameron"—Thirty Moods and Scenes in Triple Measure for Pianoforte. This remarkable work composed in the Far West in the summer and fall of 1919 was first performed in Chicago on February 24, 1920, and met with instantaneous success.

In connection with this work Godowsky himself has said: "I believe that any composer who steps himself in a new national atmosphere and comes in contact with new national ideas and trends, cannot help reacting to them in what he writes. And, since I have become an American and have made America my home, I find my Americanism expressing itself in my compositions. In my 'Triakontameron,' a group of new piano pieces I have just completed, five of the numbers are of direct American inspiration; the 'Ethiopian Serenade' and the 'Whitecaps,' which I have tried to set down in tone just as they used to cover the waters of Puget Sound on a windy day; then there is my 'American Idyl' which is an essay in American piano romanticism; my 'Little Tango Rag,' where I think I have secured the real syncopated effects in three-quarter rhythm, and finally my 'Requiem' (1914-1918), a solemn threnody, with a roll of drum and clarion call, climaxing in 'The Star Spangled Banner.' No, when a composer becomes an American it is bound to show in his music. He cannot help himself, it will out."

In addition to the performance of this work, Mr. Godowsky will play for his opening number a group of Chopin pieces.

Rosina Storchio Joins Chicago Opera

Executive Director Herbert M. Johnson of the Chicago Opera Association has announced the engagement of Rosina Storchio for the coming season—one of the most important names to be added to the long list of stars making up the roster of the Chicago company. Mme. Storchio has never visited America, although she has been showered with flattering offers year after year. Mr. Johnson's good fortune in securing her at this time is said to be largely due to the fact that Toscanini is to come with La Scala Orchestra—for Mme. Storchio's professional life has been largely tied up with that of the great Italian director, and she was glad to gratify her ambition to visit America at the time that her patron would also be here.

Rosina Storchio is a prime favorite in Italy, Spain, Portugal and Southern Europe generally, but is chiefly known to fame in America as the creator of the role of "Madame Butterfly" when that popular work was dedicated to the musical world at La Scala, Milan, in 1904. She will make her debut in that opera in Chicago late in January and will also make her first New York appearance in the same role.

Mme. Storchio has rare dramatic and emotional gifts as well as a splendid voice and is regarded as one of the most important new additions to the personnel of the organization.

Christine Langenhan Opens Southern Tour

Christine Langenhan, the soprano, will start her extensive concert tour the early part of October in the following cities: Tuskegee, Ala.; Atlanta, Ga.; Greenville, S. C.; Leesville, S. C.; Louisburg, N. C.; Berkley Springs, W. Va.; etc. She was heard last season in the last two cities.

On December 8, Miss Langenhan will open her tour on the Pacific Coast as soloist with the Fresno Male Chorus in

Fresno, Cal., followed by appearances in San Francisco and Los Angeles. She will remain on the Pacific Coast for the month of December.

During January and February, the soprano is booked in the states of Wisconsin, Michigan and Illinois. In March she will appear in Jacksonville, Tampa and Miami, finally going to Havana and Santiago. Miss Langenhan is also booked for several festivals during the month of May.

Florence M. Grandland Locates in New York

New York's list of pianists and accompanists will be enriched by the addition of Florence M. Grandland, a young and gifted artist, who will locate here this season at 431 West 121st street. Miss Grandland, who has received a good start from her training in the Middle West with Mme. Sturkow-Ryder, has spent an ideal and restful summer in the country near Norwalk, Conn. Miss Grandland looks forward to an active season of playing and accompanying.

Frederic Warren to Continue Ballad Concerts

Frederic Warren, who originated an interesting series of "Ballad Concerts" last year, will resume this original musical event at the Longacre Theater, commencing Sunday afternoon, December 12, and continuing until April 10.

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GOTHAM GOSSIP

VIGOROUS ELIZABETH TOPPING.

Elizabeth Topping, returned to the metropolis, writes as follows:

Just to greet you once more and say I am glad to be back in town! The country is all right but I like the excitement of the battle, and so am glad it is starting again. By this you can tell I have lost that "tired feeling" one gets about June or July. I have a good class of interesting pupils, several of whom have exceptional talent, and expect a busy season. Later I'll send more news.

Miss Topping has had many years' experience as concert player and teacher. She studied in Berlin under Teresa Carreño, Vladimir de Pachmann and Richard Burmeister. Miss Topping taught four years at Miss Porter's School, Farmington, Conn., and is now director of music at the Gateway School for Girls, New Haven, Conn.

CAPOUILLIEZ AND LEA APPEAR AT SUMMER RESORTS.

F. Reed Capouilliez and Lorna Lea, the former the well known baritone, the latter contralto and accompanist, have had a series of summer recitals at various prominent Eastern resorts. Last week they visited Buck Hill Falls, Pa. Mr. Capouilliez recently married his pupil, Charlotte Holz, herself an excellent singer and aspiring pianist. He has been especially busy singing during the Jewish holidays at various Hebrew temples.

ARMITAGE-O'RYAN-MILLER RECITAL.

Marguerite Armitage, a graceful young woman with original ideas as to poses, dancing, technic and effects, was seen in the Hotel Plaza ballroom, September 24. The graceful "Pierrot" and waltz by Friml, and the serious prelude in C sharp minor by Rachmaninoff, made a special effect. Jessie V. Miller, a pianist of very great talent, played all the music with temperamental expression. "A Case of Kidnapping," written and recited by Anna Wynne O'Ryan (sister of the famous General O'Ryan), made up the rest of the program. In this, the clever girl impersonated nearly a dozen varied characters, stepping off the stage, and to some extent assuming the garb of the character. She portrayed "Mary," the Polish nursemaid; "Mildred," a school girl; the grandmother, and the Englishman—all were especially well done.

PHILIPPI PLAYS GRASSE'S NEW SONATA.

Edwin Grasse, the blind violinist, composer, and more recently virtuoso organist, writes as follows:

It will interest you to know that organist Philipp will end the service at St. Thomas' P. E. Church with the toccata from my second organ sonata next Sunday morning. It was this sonata, which competed for the Delamater prize. Mr. Heinroth, will play the sonata in October and Mr. Zeuch of the Skinner firm wants to play it in Boston as soon as possible. Mr. Philipp told me that when Zeuch read through the sonata at the choir school he was so enthusiastic that he wanted to play it in Boston next week. I have but one copy, and Heinroth, to whom it is dedicated will play it first. Philipp did wonderful work for me; he finished the score of my "Ocean Overture" in five sittings. He is certainly a good friend, and was heart and soul in this overture. Did you see my transcription of Mozart's "Jupiter" minuet in the Organ Monthly? That would be a nice thing for you to play. Edwin Turnbull wishes me to tell you that his "Processional March" was played at the Boston "Pop" concerts and had a fine success. He surely is a musical enthusiast!

Hoping to see you some time this winter,

Sincerely your friend,

(Signed) EDWIN GRASSE.

THURSBY SISTERS IN CALIFORNIA.

Emma Thursby and her sister, Ina, who have been spending the summer in San Francisco and Lake Tahoe, are now in Southern California, where they are being entertained by their numerous friends. They were in Corina for Ellen Beach Yaw's marriage, and visited at her home. A large luncheon was given for them at the country club, Beverly Hill, Los Angeles, as well as many dinners and teas in town. Mariska Aldrich, now Mrs. Emmett Davis, formerly of the Metropolitan Opera Company, gave one of her famous "Kitchen Suppers" for them, and later in the evening sang, Leopold Godowsky playing her accompaniments. There were many musicians at the supper and Mme. Aldrich was in wonderful voice, giving old classical Italian songs. They were also the guests for a week of Regina Arter, who is now Mme. Zamba, of the former Hammerstein opera company. These artists are both making Los Angeles their home. Miss Thursby is at present visiting Mrs. Lyman Gage at Point Loma, San Diego, and Mrs. Elizabeth Dejeans, the novelist, who is living at Coronado. They will return to Los Angeles for two weeks and start for the East early in October, stopping to visit former pupils in Denver, Chicago, Washington, D. C., and Philadelphia. Miss Thursby will return to her home, 34 Gramercy Park, and resume her studio work the latter part of October. Many pupils are awaiting her return.

MARY DAVIS BEGINS SEASON.

Mary Davis, mezzo contralto, has returned to New York from an extended vacation in the Catskills, and has re-

sumed her duties as contralto of the quartet at the First Presbyterian Church of Orange, N. J. Early season engagements for the young contralto include appearances in Montclair, Dover, Newark and New York. She will continue her coaching under Claude Warford's direction.

THE AIDA TRUMPETERS AND QUARTET.

Clara Haven, Marion Bushnell, trumpets; Ethel Clark, French horn; and Cora Sauter, E flat horn—all four capable young players of brass instruments—are making a decided reputation for themselves as soloists and in concerted works. They play works by Gounod, Popper, Herbert Clark, Chopin, Edward Mueller, Verdi, Van Goens and Donizetti with fine expression, giving also sacred selections, hymns, etc., when desired. Their participation in a church service is a decided attraction.

ELIZABETH KELSO PATTERSON PUPILS SING.

Celestine Drew, a pupil of Elizabeth Kelso Patterson, was the soloist at a meeting at the West End Presbyterian Church September 28. October 14 (evening) will occur the first musicale of the season at the Patterson studios. Miss Patterson will present two pupils, a soprano and a contralto.

CAROLA LOOS-TOOKER IN NEW YORK.

Carola Loos-Tooker, once vice-president of the New York State Music Teachers' Association (resident at that time in Gloversville, N. Y.), has been the guest of relatives in New York since the middle of the summer. Mrs. Tooker has produced many excellent singers, among whom are her two attractive daughters. Some years ago she was called to Ferry Hall, Lake Forest University, near Chicago, where she did good work. Then she went to Michigan

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City, Ind., and later to Decatur, Ill., where she was at the Milliken University Conservatory of Music. Recent years have been spent in Decatur where she has been very successful. She would like to locate in the East.

MA (?) LIEBLING?

"Ma Liebling," mentioned in the attractive little booklet issued by Towner Brothers, of Fresno, Cal., is undoubtedly Max Liebling, composer, pianist, literature, etc., of New York. This little booklet calls attention to various publications of the Towner Brothers, giving a page of each work, with approval of their publications by Cadman, Louise Homer, Christine Langenhan, Edmund J. Myer, Joseph Regneas, Olive Nevin, Frank La Forge, Platon Brounoff, Clarence Eddy and others.

BALDWIN ORGAN RECITALS RESUMED.

Samuel A. Baldwin's 723d public organ recital at the College of the City of New York took place October 3 at four o'clock. The mid-week recital is at the same hour on Wednesdays. Programs for the entire month of October have been received, showing a wide range of performances. On every program is one or more works by American composers. Those appearing on the October programs are Arthur Foote (Boston); A. Walter Kramer (New York); Rene L. Becker (Alton, Ill.); Stanley T. Reiff (West Chester, Pa.); Lucien G. Chaffin (New York); Edward MacDowell (deceased); Eugene Thayer (deceased); H. Alexander Matthews (Philadelphia, Pa.); Leo Sowerby (Grand Rapids, Mich.), and R. S. Stoughton (Worcester, Mass.).

RUANO BOGISLAV AT BALLAD CONCERTS.

Ruano Bogislav, the Gypsy singer, is to be a guest artist at the first of Frederick Warren's "Ballad Concerts" which

will be inaugurated this month for a winter course at the Longacre Theater.

AMERICAN PROGRESSIVE PIANO SCHOOL REOPENS.

With headquarters at Carnegie Hall, Gustave L. Becker's American Progressive Piano School has resumed for the season. The staff of teachers consists of Gustave L. Becker, Mrs. Robert Goldbeck, Carl M. Roeder, Maurice Arnold, Pauline Jennings, Mrs. F. Smith Withers and others to be announced later. A booklet gives details as to lessons, examinations, lectures, methods, memorizing, theory, normal courses, terms, etc.

DORIS MADDEN A NEW PIANIST.

Frances Graff Newton will this season manage among others Doris Madden, a pianist from the Antipodes. She was born in Melbourne, Australia, studied in Vienna and has toured with Mme. Melba. Godowsky was her last eminent teacher. Press notices show that her playing was appreciated in Vienna, London, Melbourne, Singapore and elsewhere.

Aborn Opera School Gives "Faust"

Sunday afternoon, September 26, before an audience which completely filled the auditorium of the De Witt Clinton High School, New York, pupils from the Milton Aborn School of Operatic Training gave a splendid performance of Gounod's "Faust." The audience was most enthusiastic in its appreciation of the young artists' efforts. Mr. Aborn personally supervised the production of the opera. Charles D. Isaacson, editor of the music page of the New York Globe, was in charge of the performance and gave a short synopsis of the opera. Florence Norton, an American girl who for some years has been a resident of Yokohama, Japan, was cast as Marguerite. A sudden illness made it necessary for Mr. Aborn to select from among the students another Marguerite, Grace Hoffman, who was delightful and beautiful in the role. She is the possessor of a voice which is fully equal to all demands, and dramatically was equal to all occasions as well. Anna Fuston Smith sang the part of Siebel with discretion, and was well received after her singing of "Faites-lui Mes Aveux." Devora Nadworney admirably sang the role of Martha. Carl Trebbis sang the role of Faust in splendid voice, with a fine conception of the part; his work made a decided impression and his further progress will be watched with interest. Leo de Hieropolis, as Valentine, revealed splendid schooling and his voice shows great possibilities. An ovation was given him after singing the aria "O Sainte Medaille." Mr. Hieropolis is gradually working his way up the operatic ladder with success. Edward Kinsey sang the role of Mephistopheles with understanding. Bethune Grigor was conductor-pianist for the afternoon and gave splendid support to the cast.

Milton Aborn may well be proud of the successful performance of his students, this being the first opera given this season in the Globe series; five more are scheduled under his direction. At the end of the second act all the artists, with Mr. Aborn, were called to the footlights to acknowledge the appreciation of the audience.

A Long Tour for Romaine

Margaret Romaine has engaged Charles Lurvey as her official accompanist for her concert tour which opened in Dover, N. J., on October 4. Mr. Lurvey will be remembered for his work with George Hamlin and with Oscar Seagle, with whom he made a Pacific coast tour last spring. Miss Romaine's fall tour is an extensive one, taking her as far west as Denver and as far south as Birmingham (one of her many re-engagements). The tour will close in Wheeling, W. Va., on November 24, where she appears with Nicola Zerola, the tenor.

Percy Hemus Singing Tonight

At Aeolian Hall on October 7 (this evening), Percy Hemus, the well known baritone, assisted at the piano by Gladys Craven, will be heard in an interesting song recital. His program includes numbers by such composers as Purcell, Dvorak, Rubinstein, Bizet, Godard, Hahn, Ward-Stephens, Curran, Burleigh and Stickles.

Judson House Booked for Two Oratorios

Judson House, tenor, was booked to sing "The Beatitudes" at the Worcester Festival on October 7, and has been engaged by the New York Oratorio Society for "The Messiah," December 28.

Althouse Is Some Shot

According to the Philadelphia Evening Bulletin of September 17, Paul Althouse, tenor of the Metropolitan Opera Company, the day previous had killed forty-nine hawks at Cape May. Mr. Althouse is one of the members of a new association formed to kill these pests.

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NOTABLE MUSICAL SEASON FOR NORFOLK

Southern Musical Bureau, The Music Club and The Melody Club Promise Much of Interest—Local Recital Pleases

Norfolk, Va., September 27, 1920.—Great artists will afford Norfolk the most magnificent musical feast ever known in the history of the city. Among those who will appear are Edward Johnson, Emmy Destinn, Enrico Caruso, Geraldine Farrar, Flonzaley Quartet, Jan Kubelik, Galli-Curci, Titta Ruffo, Alma Gluck, Frieda Hempel, Mary Jordan, Samuel Gardner, Edward Lankow, Leta May, Rudolph Bocho, Cincinnati Symphony Orchestra, the Homers, Reed Miller, Nevada van der Veer, Jean Gerardy, Arthur Rubinstein, Harold Bauer, Pablo Casals, Jacques Thibaud, Giovanni Martinelli, Toscha Seidel, Florence Macbeth, Mildred Dilling, Cornelius van Vliet, Anna Fitziu, Andres de Seguro and Carolina Lazzari. That Norfolk will appreciate the series arranged by the Southern Musical Bureau, The Music Club and The Melody Club, is a certain fact, as the demand for season reservations on all the courses has been most encouraging.

The Southern Musical Bureau proposes to give seven concerts in the Tabernacle, the soloists being Emmy Destinn, Jan Kubelik, Frieda Hempel, Edward Lankow-Leta May and Rudolph Bocho, Jean Gerardy, and Arthur Rubinstein, Toscha Seidel and Florence Macbeth, Anna Fitziu and Andres de Seguro. These seven concerts will be distributed over seven months and in addition the Cincinnati Symphony Orchestra and Mme. Galli-Curci will also appear. With the exception of the last two—Cincinnati Symphony Orchestra and Galli-Curci—these same artists will appear in Richmond, where the Southern Musical Bureau has opened offices at 213 East Broad street, with the Corley Company, J. P. Schaeffer, of the Southern Musical Bureau, being in charge of that office. The Southern Musical Bureau will also give a series of five concerts at the Monticello Hotel ballroom which will include the Flonzaley Quartet, Mary Jordan and Samuel Gardner, Nevada van der Veer and Reed Miller, Mildred Dilling and Cornelius van Vliet and Carolina Lazzari. These will be called their "chamber concert" course and admission will be by invitation only.

The Norfolk Music Club will present Edward Johnson for the first concert and will follow this with five other concerts including in the order named, Enrico Caruso, the Homers, Alma Gluck, Harold Bauer-Pablo Casals-Jacques Thibaud (in one concert) and Mischa Levitzki. The Melody Club proposes three concerts, the soloists being Geraldine Farrar, Titta Ruffo and Giovanni Martinelli. With Farrar will appear Ada Sasoli, harpist. Titta Ruffo will be heard with the Melody Club choral of sixty voices, and the choral will also sing at the Martinelli concert when Ignatz Friedman is booked to appear in his Norfolk debut.

The first concert will be October 18, when Edward Johnson will appear at the Tabernacle. This will be followed by a concert by Caruso on October 28. The third concert on October 29, that of Emmy Destinn, will also be held in the Tabernacle. On November 1 Geraldine Farrar and Ada Sasoli will be heard in the same hall.

November will be a notable month for, according to the schedule, the Flonzaley Quartet will appear at the Monticello Hotel on Monday, November 15; Jan Kubelik will play in the Tabernacle Tuesday, November 16; Titta Ruffo will sing in the Colonial Wednesday, November 17, and on Saturday, November 20, Galli-Curci will be heard. The Homers will appear November 30.

December finds Mischa Levitzki playing at the Colonial on Thursday, the 16th, while on the following day Frieda Hempel will sing in the Tabernacle.

For January is scheduled Mary Jordan, contralto, and Samuel Gardner, violinist, at the Monticello Hotel, January 10; Lankow, Leta May and Rudolph Bocho at the Tabernacle January 18. Alma Gluck sings the night of January 26.

On Tuesday, February 8, Reed Miller and Nevada van der Veer are booked for the Monticello series, and on February 17 appear Jean Gerardy, cellist, and Arthur Rubinstein, pianist, in the Tabernacle. Then, too, it is possible that the Cincinnati Symphony Orchestra will be brought here February 22 by the Southern Musical Bureau.

March is ushered in by the Bauer-Casals-Thibaud trio, scheduled for the Colonial Theater on March 3. On March 9, in the same place, Martinelli is due to sing, assisted by Ignatz Friedman. Toscha Seidel and Florence Macbeth are also booked for the Tabernacle.

Finally the season, save for the annual spring festival which is still to be announced, ends in April with three concerts. The first will be in the Monticello Hotel "Chamber Music" course on April 5 with Mildred Dilling, harpist, and Cornelius van Vliet, cellist, as the artists of the occasion. Anna Fitziu, soprano, and Andres de Seguro, baritone, sing at the Tabernacle. The final concert is that of Carolina Lazzari on the afternoon of April 26 at the Monticello Hotel.

SOUTHERN MUSICAL BUREAU ACTIVITIES.

The activities of the Southern Musical Bureau, which is composed of E. A. Bergstrom, John Harvard Jones and J. P. Schaeffer, are not confined alone to Norfolk and Richmond, as they have also arranged and planned a series of four concerts in both Elizabeth, N. C., and Petersburg, Va. In each instance these concerts will be held under the auspices of local organizations. In Petersburg, these concerts will be held in the new high school auditorium under the management of the Music Club and the various civic organizations. The artists appearing in the Petersburg series include Nelda Hewitt Stevens, soprano, October 19; Flonzaley Quartet, November 17; Frances Nash, pianist, and George Hamlin, tenor, January 25; Vera Hanbury, soprano, and Walter Green, baritone, March 29. In Elizabeth City, under the auspices of the Chamber of Commerce and the Retail Merchants Association these same artists will appear, with the exception of the Flonzaley Quartet. The Zoellner Quartet will complete the series in Elizabeth City on February 10.

EXCELLENT LOCAL RECITAL.

One of the most notable recitals ever given at Old St. Paul's Church was given yesterday. The program was chosen either by request or because the numbers were favorites with members of the congregation, the soloists being Mrs. Richard H. Peake, soprano; Mrs. John B. Miles,

violinist; Mrs. William T. Dey, contralto; Ros V. Steele, tenor, and Herbert Hodgson, baritone. Walter Edward Howe was organist and it was his farewell recital in the old historic church. The program was carefully chosen from the works of Batiste, Franck, Archer, Stoughton, Rossini, ending with an organ symphony by Mr. Howe. The quartet selection, "Sancta Mater," by Rossini, was the outstanding number, and the voices seemed to reach into the hearts of all. The organ number, a symphony by Mr. Howe, was excellent. It carried a message that was felt deeply. Mrs. Miles, violinist, in a Franck violin sonata (Lente), pleased all and was played beautifully. J. J.

MUSIC AND PUBLIC INSTRUCTION

(Continued from page 14)

auditorium when they are given. Pupils who have studied them in chorus but who are not chosen for the special chorus come to hear the whole work."

THE POINT OF CONTACT.

The leaders of community singing and community movements in general are mostly concerned with the attitude of several of our school leaders in advising high school pupils not to co-operate with community choruses because singing of such a character and in such a manner would prove a strain on their vocal cords. As a result of this Kenneth S. Clark raises the following query: "If it is true that the voices of children might be permanently injured as a result of this co-operation, are they to remain inarticulate except in the class room?" The answer to this is, "Certainly not." We feel positive that most leaders of school music would be only too glad to co-operate with big community movements, but are not yet satisfied that all the people who have been assuming community leadership in singing are sufficiently trained to undertake such a difficult and important task. When this great wave swept the country, the mistake was made in giving

to leadership persons whose only experience seemed to be that of a cheer leader at a football game. There seems to be a lack of decision on the part of many people interested in this work concerning the idea that the business of community leadership carries with it a corresponding obligation to be as expert as possible in the delicate and questionable practice of voice training. When every community leader is an expert, this opposition will cease.

The fault is not entirely with community leadership. In most choral societies the main point seems to be to prepare a chorus in some great oratorio in order that the leader may have all the glory, regardless of the bad effect which such training may have on the individual members of the chorus.

The high schools of America are spending considerable time in chorus practice with the ultimate object in view that these children will, after leaving high school, become members of some great choral community movement, and in that way do whatever is within their power not only to make America a nation of music lovers, but to preserve for posterity the great contributions to education and culture which were made when the great oratories were written.

Mukle Appearing at Charity Concerts

Among the many concerts for charity at which May Mukle has appeared this fall mention might be made of three in the State of Massachusetts. On September 7 the cellist played in the high school auditorium of Pittsfield. September 21 found her at the Lenox Club in a concert for the benefit of the Ascension Farm School at South Lee, while on October 4 she played at her own charity concert at Pittsfield.

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CHICAGO STUDIOS REOPEN WITH LARGE ENROLLMENTS

Sousa and His Band Booked For This Month—School and College Notes.

Chicago, Ill., October 2, 1920.—For the first time since he was made chief instructor of the largest musical class in the world, Lieutenant Commander John Philip Sousa is coming back to Chicago. He returns not as instructor but in the guise in which he has been a familiar figure for nearly thirty years to millions of Americans, as leader of his own band. October 24 is the date and the Auditorium Theater is the place.

RUTH RAY AT HOME.

Previous to the opening of her season, Ruth Ray, the young American violinist, who since last season has established an enviable place for herself, is spending a month at her home here, resting and preparing her programs. Her manager, H. Godfrey Turner, reports numerous important engagements for this brilliant young artist, who will be kept constantly busy beginning about the middle of October.

MILLER, RESSEGUIE & KANBERG ANNOUNCEMENTS.

Miller, Resseguie & Kanberg announce Gustaf Holmquist and Ebba Sundstrom as soloists, assisted by Edgar Nelson, at the Bellman Swedish Singing Club, Medinah Temple, Austin, Friday, November 19. They also announce that the opening date for their Twilight Musicales at the Edgewater Beach Hotel will be Sunday afternoon, October 24.

NOTES FROM THE MARY WOOD CHASE SCHOOL.

Registration for the coming year has been so large that the school has been obliged to take added space, notably in the various branch studios. In Edgewater the school has moved into larger quarters at 5633 Kenmore avenue. The studios in Hyde Park have secured extra space at Harper Hall, 5240 Harper avenue.

The dramatic department under the direction of Elsa Durand Mower began registration October 1. Zella M. Clarke, who holds a teacher's certificate of the Mary Wood Chase School, has accepted a position in the music department of Lincoln College, Lincoln (Ill.), to assist Ethel Seal Cox, the director of the department. Miss Cox is also a graduate of the Teacher's Course of the Chase School.

The Annual Faculty dinner will be given on October 15 at the Cordon Club, Fine Arts Bldg.

Bessie Williams Sherman is giving a piano recital at the Riverside Town Hall, October 7, for the opening of the Riverside Woman's Club. Miss Sherman will give an ultra-modern program at the Riverside Reading Club on October 14.

HENRIETTE WEBER RESUMES DUTIES.

After a restful yet busy summer, Henriette Weber has returned to Chicago and has resumed her duties as music critic

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on the Herald-Examiner. Miss Weber is working on another book to succeed her "Putting Young America in Tune," which has met with much success.

AMERICAN CONSERVATORY OPENING RECITAL.

Vierlyn Clough and Neta Smith opened the season of Saturday afternoon recitals of the American Conservatory by presenting the following program: concerto for piano, E flat major (Beethoven), Miss Clough (artist pupil of Henriot Levy); "Tambourin" (Gossec-Franko), "Melodie" (Gluck), "La Chasse" (Cartier-Kreisler), "Sicilienne and Rigaudon" (Francoeur-Kreisler), Miss Smith (artist pupil of Herbert Butler); "Kreisleriana" (Schumann), Miss Clough; "Waves at Play" (Grasse), "Guitarre" (Moszkowski), "Caprice Basque" (Sarasate), Miss Smith; sonata, in B minor (List), Miss Clough.

DADDI REOPENS STUDIO WITH LARGE ENROLLMENT.

Francesco Daddi has returned to Chicago looking the picture of health and full of energy after a vacation in the East. Upon his return Mr. Daddi found a large class



FRANCESCO DADDI

awaiting his excellent instruction, and since reopening his studios this week has been teaching all day long from early until late. Thus this prominent vocal coach and instructor anticipates an extremely busy season.

CHICAGO MUSICAL COLLEGE NOTES.

The Indiana Society gave a musical version of "Alice of Old Vincennes" at Oakmeadow, Lake Forest, last Saturday. Members of the College faculty were the stage directors of the production and among the principals. Others in the cast were Ruth Kuerth, Suzanne Richardson and Carroll D. Kearns, students of vocal department, and Harry Brown, student of the dramatic department. Indiana townspeople in the cast included no fewer than twenty-five students of the Chicago Musical College, all natives of the state.

Aaron Ascher, student of Rudolph Reuter and several times diamond medal winner in the classes of the Chicago Musical College, will leave America next month to start a career of concert playing in Europe.

Rose Lutiger Gannon sang at Ottumwa, Ia., September 27 and appeared before the Arche Club, Chicago, October 1. The concert that was to have opened the season of Saturday morning recitals in Ziegfeld Theater last Saturday morning has been postponed until October 9, when the winners of scholarships in the piano, vocal and violin departments will present the program.

CAROLYN WILLARD'S STUDIO.

Grace Bigelow Hopper, pianist and pupil of Carolyn Willard, who availed herself of summer study with this

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Current New York Musical Attractions

"Century Promenade" (Promenade at 8.30; Midnight Rounders at 11.20), Century Theater Roof.
"Broadway Brevities" (Revue), Winter Garden.
"Good Times" (Extravaganza), Hippodrome.
"Greenwich Village Follies" (Revue) Shubert Theater
"Honey Dew" (play with music), Casino.
"Irene" (musical comedy), Vanderbilt Theater.
"Jim, Jam, Jem" (musical comedy, opening week), Cort Theater.
"Kissing Time" (musical comedy, opening week), "Lady of the Lamp" (play, with incidental music), Republic Theater.
"Little Miss Charity" (musical comedy), Belmont Theater.
"Mecca" (opening week), Century Theater.
"Night Boat" (musical comedy), Liberty Theater.
"Pitter Patter" (musical version of "Caught in the Rain"), Longacre Theater.
"Poor Little Ritz Girl" (musical comedy), Central Theater.
"Spanish Love" (play, with incidental music), Maxine Elliott Theater.
"Sweetheart Shop" (musical comedy), Knickerbocker Theater.
"Tickle Me" (musical revue), Selwyn Theater.
"Tip-Top" (opening week), Globe Theater.
"Ziegfeld Follies" (last week), New Amsterdam Theater.
"Ziegfeld Midnight Frolic" (11.30), New Amsterdam Roof.

prominent piano instructor, was presented in recital by her teacher in Williams Bay (Wis.), on August 21. So successful was the recital that Miss Willard deemed it advisable to repeat the program in Chicago, which she did on September 11, in the Fine Arts Recital Hall. Beginning September 27, Miss Willard has been in her Fine Arts Building studio on Mondays and Thursdays.

CLEVELAND BOHNET RETURNS FROM ADIRONDACKS.

A vacation spent in the Adirondacks has brought Cleveland Bohnet back to Chicago full of energy and eager to take up his duties at the American Conservatory, where he is one of the prominent piano teachers. The enrollment of students desiring Mr. Bohnet's tutelage is so far especially good and he looks to a most active season, both in piano and coaching.

ANNA S. HYATT ANNOUNCES FALL OPENING.

Anna S. Hyatt, directress, announced the fall opening of the American Academy of Music as September 29. The faculty continues the same as heretofore.

CHICAGO MUSICAL COLLEGE NOTES.

The Saturday morning concerts of the Chicago Musical College begin today, October 2, with a program presented by winners of free scholarships in the piano, vocal and violin departments. The concert will commence at eleven o'clock.

Maurice Goldblatt, who has been traveling in Great Britain, France, Austria and Italy during the summer vacation, returned to Chicago last week.

Winifred Emmet Sheel, student of the vocal department, has been appointed music supervisor in Riverside-Brookfield High School, Downers Grove High School and the grammar schools of Western Springs.

The course of lectures on the history of music by Felix Borowski begin in Ziegfeld Theater, October 2, at 9:15 a. m. The first lecture will be concerned with primitive music.

Edward Collins is publishing two new waltzes for piano, respectively entitled "Valse Limpide," dedicated to Rudolph Reuter, and "Valse Elegante," dedicated to Rudolph Ganz.

JEANNETTE COX.

Alma Simpson at Carnegie Tonight

Alma Simpson, the talented young American soprano who is making her first appearance in this city since the war, at Carnegie Hall tonight (October 7) will present an interesting program, containing works by the following: Giovanni Paisiello, G. Sgambatti, Veracini, Gretchaninoff, Grieg, Chausson, Fauré, Hue, Granados, Villoldo, Alvarez, Stephens, Stickles, Cadman, Schubert, Brahms, and Schumann.

Cadman Represented at Lockport

The following compositions by Charles Wakefield Cadman were presented at the Lockport (N. Y.) American Music Festival: "O Moon Upon the Water," Minnie Carey Stine; "Spring Song of the Robin Woman," Mary Welch, and "Legend of the Canyon," played by Ruth Kemper, violinist.

Schumann-Heink and Ysaye in Joint Recital

Ernestine Schumann-Heink and Eugene Ysaye will be heard in joint recital at the Hippodrome on the evening of October 17.

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Ferguson Sang to 1,000,000 Last Year

Last season Bernard Ferguson sang to 1,000,000 people, it is estimated. For a month beginning in June of 1919, he sang the leading baritone role in "The Wayfarer" as produced at the Methodist centenary in Columbus, O., appearing before 250,000. His success was so pronounced that when the same gigantic production was given here in New York at Madison Square Garden for a period of five weeks under the auspices of the Interchurch World Movement, he was engaged to interpret the same role. Again his success was clearly marked. It is estimated some 325,000 persons attended these performances.

At the close of "The Wayfarer," Mr. Ferguson filled some concert engagements which his manager, Kingsbery Foster, had booked for him. These 1919-20 dates included such ap-



BERNARD FERGUSON,
Baritone

pearances as the leading baritone at concerts in Ann Arbor, Mich.; Oberlin, O.; Keene, N. H.; Concord, N. H.; Montpelier, Vt.; Handel-Haydn Society, Boston, as well as festival appearances with the Boston, New York, Chicago and Cincinnati Symphony Orchestras.

This last summer he filled an eight weeks' season with the Municipal Opera Association in St. Louis, Mo., where he was heard by 350,000 more persons.

In speaking of his singing in "The Wayfarer" at Madison Square Garden, Mr. Ferguson stated that appearing before such large audiences was a source of tremendous inspiration, and that to watch the effect of one's work on the different audiences was most interesting.

In St. Louis, he sang in eight different operas, none of which he had previously studied. Consequently the baritone had a busy time of it, for when he was not singing (there

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was a different opera every week) he was either learning new roles or rehearsing.

"The experience, however, was a very delightful one," Mr. Ferguson told a MUSICAL COURIER representative. "We gave such things as 'The Mikado,' 'The Gondoliers,' 'The Mascot' (an old timer), 'Waltz Dream,' 'The Firefly,' etc. The venture of opera on a municipal basis was tremendously successful. The great open air theater is very picturesque and the acoustics wonderful. Why, one could speak in an ordinary voice and be heard in all parts of the auditorium. Singers, as a rule, make the mistake of shouting out their lungs when they see a large theater, and of course the best effects are lost.

There is a plan to do grand opera in St. Louis next year; in fact, I understand that there is a movement on foot to start similar municipal opera companies in the large cities in sections around St. Louis and to have an interchange of casts—that is, say the 'Mikado' company will move on from one place to another at the end of a week's run. A new cast in another opera will then take its place and so on. The idea, I believe, is a capital one, and there is no doubt that it can be worked out very successfully.

"While we are on the subject of municipal opera, I wish to add that it would be a wonderful thing if such an idea could be worked out in New York. It brings more good music to people than any other movement. Municipal opera can be made to pay. It would also give many young singers the chance they do not find so easily. Such an operatic venture might be run in conjunction with the Stadium."

During the season 1920-21 Mr. Ferguson will devote his time to concert work and record making.

He Introduced Namara, But!

A veritable "histoire de rire" that is going the rounds of the musical elite who flocked over to Ellis Island recently to hear Marguerite Namara, supported by the National Symphony Orchestra, who had the distinction of opening the series of concerts that are being given for the immigrants every Sunday, is the following:

Overcome by the ordeal of facing the throng of distinguished folk who had come to hear Namara, to say nothing of the immigrants who needed Americanizing, the official announcer became somewhat confused. "Ladies and gentlemen," he began falteringly, "permit me to introduce the greatest American boy composer of New York and his band (Artur Bodanzky and artists of the National Symphony Orchestra please rise and bow) and—prepare for the shock—the sweet-voiced girl singer, Mrs. Mac-Namara from Brooklyn." So Namara's black past is out at last! She has lived in Brooklyn and has been recognized! But still people have to live somewhere these days, and there really isn't any special harm done unless the printer should inadvertently include the "of Brooklyn" on Namara's program for her recital at Aeolian Hall on Sunday afternoon, October 17.

Creator Opera Heard in Hartford

Under the auspices of the New England Opera Association, the Creator Opera Company was heard recently in Hartford, Conn., in three fine performances. Verdi's masterpiece, "La Forza Del Destino," was chosen for the first night, Donizetti's melodious "Lucia di Lammermoor" for second, and Verdi's tragic "Otello" for the third. Of those who did especially good work in the last named opera mention might be made of Marion Veryl, Francesco Bocca-Fusco, Giuseppe Martellotti and Nino Ruisi. Among the many cities which are being favored with a visit from the Creator Opera Company during the 1920-21 season are Rutland and Burlington, Vt.; Sherbrooke, Montreal, Quebec and Toronto, Can.; Syracuse, Binghamton and Auburn, N. Y.; Pittsburgh, Pa., and Cleveland, Ohio.

Ysaye and Rothwell Play Morris' "Poem"

Walter Henry Rothwell has notified Harold Morris, the composer-pianist, that he will present his "Poem" in the early fall on the regular symphony programs of the Los Angeles Philharmonic Orchestra. This work has been played with success by Josef Stransky and the New York Philharmonic and Eugene Ysaye and the Cincinnati Orchestra. Mr. Ysaye has told Mr. Morris that he wishes to present the "Poem" again, saying any work he considers worthy of being placed on one of his programs is surely worthy of his playing it again and that he does not believe in the custom of giving a new work only one hearing.

Mr. Morris' "Poem" for orchestra has just been accepted for publication by the John Church Company, who recently published his first piano sonata, which is already in its third edition.

Ruth Kemper Responds to Double Encore

Ruth Kemper recently filled an engagement as soloist at the Lockport Festival. That she was well received is evidenced by the tribute paid her by Mary M. Howard in the Lockport Union-Sun and Journal of Monday evening, September 13, two days after the artist was heard in that city:

A very talented young violinist is Miss Kemper, a slip of a girl in aspect, but who plays with the authority and repose of an experienced artist. Her tone is musical although not large, and her intonation is flawless. She collaborated with John Warren Erb in the performance of a sonata by Henry Holden Huss, a work of breadth and distinction. In the allegro, Miss Kemper played with the vigor and freedom it needs and she showed a fine singing tone in the andante. Mr. Erb gave her splendid aid, always upholding and never obscuring the melodic flow. Miss Kemper was compelled to respond to a double encore.

The young violinist has been re-engaged to appear at the Lockport Festival next season.

Brilliant Career Predicted for Curtiss

According to press notices at hand, it was an artistic and varied program which Caroline Curtiss, a gifted lyric soprano, presented at her song recital in Jamestown, N. Y., on the evening of September 17. Appended are extracts from two of the newspapers:

The French pieces were particularly well done, the voice falling naturally into the light lyric style, Miss Curtiss taking the higher tones very clearly and with assurance.—Jamestown Morning Post.

Miss Curtiss held the close attention of her audience from her first number to the last. She sings with the artistic poise of a more mature artist and gives promise of a brilliant musical career.—Jamestown Evening Journal.



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Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space is responsible for any delay. The letters are answered seriatim.

WHEN WERE THEY BORN?

"Will you kindly tell me in which month the following artists were born—Mary Garden, Galli-Curci, Tetrassini, Titta Ruffo, Bonci, Martinelli, Ponselle, Schumann-Heink, Renato Zanelli, Evan Williams and David Bispham?"
Mary Garden, February; Galli-Curci, November; Martinelli, October; Schumann-Heink, June; Evan Williams, September; David Bispham, January.

WHO PUBLISHED THEM?

"Will you kindly advise me of the names of publishers of the following pieces: 'Marichiare,' Neapolitan song by Giacomini-Tosti; 'Zaza, piccola zingara,' from the opera 'Zaza,' 'Ay! Ay! Ay! Serenata Criolla,' O. Perez Freire?"
The Neapolitan song is published by Ricordi; 'Zaza' by Sonzogno; 'Marichiare' by O. Perez Freire was not in any list available. The two pieces can be obtained in New York.

MME. JELLINCK.

"I read recently in a New York paper that Mme. Marcella Lind Jellinck, former member of the Metropolitan Opera Company, had returned to this country from Budapest. I am anxious to obtain her address as she is an old friend and I have had no trace of her for many years."
The Information Bureau has been unable to obtain the address of Mme. Jellinck.

WHO TAUGHT HIM?

"Can you inform me who is the teacher of Sudwarth Frasier?"
Sergei Klibansky is the teacher of Sudwarth Frasier.

DIFFICULT PROPOSITION.

"A rather difficult proposition faces me today. I live in Elizabeth, N. J., attend business in New York daily. My schedule is such that I have two or three hours at my disposal each day, during which time I am utterly at a loss to know what to do. This may seem a ridiculous statement, but my desire is to devote all my spare time to the development of my musical ambitions. What I would like to know is, if there is some organization or society through which membership I might secure permission to enter the club's lobby, library, conservatory, etc. Is there such a society in New York? If so, would you please tell me how to gain admission?"
There are clubs in New York, and if you apply to any one, or all of them, you will receive detailed information. They are the Three Arts Club, 340 West 85th Street; Studio Club of New York, 35 East 62nd Street; Sunday Evening Music Club, 22 East 60th Street. Through these clubs you should be able to arrange what you desire.

JENNY LIND'S FIRST CONCERT.

"Will you please wire immediately the song list of Jenny Lind's first concert in the United States?"
The above telegram was received by the Information Bureau, which would have sent the desired information, but the sender found an old program for herself. As this may be of interest to others, the program is given. It may be said, however, by the writer, whose mother attended one of the Jenny Lind concerts in Boston, that many of the songs on the regular program and those sung for encores, were not of any musical value. There was an orchestra of sixty for the accompaniments.

CASTLE GARDEN

First appearance of Mademoiselle Jenny Lind,
on
Wednesday evening, 11th September, 1850.
Programme.

Part I.

Overture (Oberon).....Weber
Aria "Sorgete" (Mammetto Secondo).....Rossini
Signor Belletti.
Scena and Cavatina, "Casta Diva" ("Norma").....Bellini
Mademoiselle Jenny Lind.
Duet on two Piano Fortes.....Benedict
Messieurs Benedict and Hoffman.
Duetto, "Per piacere alla Signora" (Il Turco in Italia).....Rossini
Mademoiselle Jenny Lind and Signor Belletti.

Part II.

Overture (The Crusaders).....Benedict
Trio for the Voice and two Flutes, composed expressly for
Mademoiselle Jenny Lind, (Camp of Silecia).....Meyerbeer
Mademoiselle Jenny Lind
Flutes Messrs. Kyle and Siede.
Cavatina "Largo al Factotum," "Il Barbiere".....Rossini
Signor Belletti.
The Herdsman's Song, more generally known as "The Echo" Song,
Mademoiselle Jenny Lind.
"The Welcome to America," written expressly for this
occasion by Bayard Taylor, Esq.....Benedict
Mademoiselle Jenny Lind
Conductor.....M. Benedict

NATIONAL CONTEST.

"Will you kindly give me full particulars as to where I can obtain application blank for the National Contest of the National Federation of Music Clubs?"
The scores must be sent by express, insured and charges prepaid, and marked as intended for the National Contest, to Ella May Smith, 60 Jefferson Avenue, Columbus, Ohio. Miss Smith is chairman of the American Music Committee and you can obtain any further details from her. The Mas. will be kept in safe deposit until given to the judges. No compositions will be received before November 1, but all must be in before December 1, 1920.

HUGO RIESENFELD PRIZE.

"Some time ago I wrote to you about the contest which Hugo Riesenfeld instituted for the best overture written by an American, to which you replied that it would probably be by the beginning of June. I thank you very much for the reply, but I watched all the issues of the MUSICAL COURIER and have not seen anything about it. Who won the prize for the overture, can you find out? And how many participated in the contest?"

Inquiry of Mr. Riesenfeld elicited the following information. There were eighty-five compositions received in time to be eligible for the contest; from these the Board of Judges named by Mr. Riesenfeld, director of the Rivoli, Rialto and Criterion theaters, has selected three compositions by American composers, one of which will be awarded the prize of \$500.

The judges—Edward Falk, formerly assistant conductor of the Metropolitan Opera Company; Josiah Zuro, former conductor of the Manhattan Opera Company; Frederick Stahlberg, conductor of the Rivoli Orchestra at the Rivoli Theater before the judges and compositions since early in April, but have been unable to come to any decision owing to the unusual merits of the work of three New York composers, who alone are left in the competition. Their nom de plumes and the titles of the works are Mardi Gras, who submitted an overture entitled "New Orleans"; Linn, who wrote "Romantic Overture," and Baron, with "Triumphal Overture." In order to make sure that there is no error made in the final award, Mr. Riesenfeld will have the three compositions played by the Rivoli Orchestra at the Rivoli Theater before the judges and an additional audience of well known musicians. Every conductor of an important orchestra will be invited to this special performance and also music critics of the important music papers and the newspapers. Because of the time and labor necessary to copy out the various parts of three overtures for an orchestra of fifty musicians,
(Continued on page 48.)

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MUSICAL ACTIVITIES IN

BERKELEY AND OAKLAND

Berkeley and Oakland, September 11, 1920.—At the Wheeler Hall, September 8, under the auspices of the University of California Music and Dramatic Committee, Mr. and Mrs. Alfred Kreymborg gave a unique and artistic program in their puppets' theater (which they carry with them), the beautiful little manikins being operated by Mrs. Kreymborg. Mr. Kreymborg is a poet, dramatist and musician and is a leader in the newer school of "free verse." "Lima Beans" and "Miniken and Manikin," two mime plays written three years ago and produced in New York, were played by the puppets. These two plays have been popular throughout America, especially among the small theater groups, and afford something altogether new. The program also included readings from the poet's best known works, for which he provided a musical background by playing on a mandolite. The Kreymborgs have come to Berkeley from Los Angeles, where they recently gave a recital at the Denishawn studio in association with Ruth St. Denis. They are remaining in Berkeley for several weeks, guests of Mrs. Gerald Hillier.

LOCKWOOD BAND WINS CONTEST.

Under the leadership of Professor John Smith, veteran bandmaster of the Oakland school department, the local boys' band rolled up ninety points in the band contest at the Sacramento State Fair. Lockwood took first place in the Junior Amateur Contest by a big margin. The San Francisco Technical High School R. O. T. O. band made seventy-eight points. The prize of \$400 won by the band will be used to defray the expenses of the boys and for uniforming and maintaining the band. The Lockwood school holds the honor of being the first school band organized in the United States.

CALIFORNIA'S PRIMA DONNA RECALLS PAST.

Active, but a little lame, at eighty-four years of age, Margaret Blake Alverson, of Oakland, has recently been recalling her busy past life for the benefit of the younger

generation who do not remember her at the height of her popularity. Coming to California in 1851, Mrs. Alverson immediately gained recognition as a singer. The first church she sang in was St. Patrick's, which was then on the present site of the Palace Hotel, San Francisco. A few months later she was soloist in the first Protestant church in California—a small Presbyterian church in Stockton. Success followed her for many years. She appeared at such old amusement places of San Francisco as Platt's Hall, the old Metropolitan Theater, California Theater, Pacific Hall, Union Hall, the first Mechanics' Pavilion and other places. Mrs. Alverson was selected as "first prima donna of California" some years ago by the State Legislature when she was placed on a pension by that body. Although past eighty-four years of age she is still hale and hearty and brimming over with enthusiasm for all things political, having many reminiscences of the parts taken by herself in the campaigns of all Republican presidential candidates from Lincoln to McKinley. Mrs. Alverson used to sing political songs composed by herself which were oft-times followed by great cheering and enthusiasm.

Falling from a street car in 1901, Mrs. Alverson sustained a fracture of the hip from which she has never fully recovered; but this does not prevent her singing occasionally to friends even now, who marvel at her still beautiful voice. Oakland audiences, at the Auditorium and other places, have also listened to her several times during the last six years with pleasure.

The former opera singer is now busy preparing a sequel to her book "Sixty Years of California Song," which she is compiling from her great mass of notes, clippings and diaries; and Oakland is proud of her efforts and accomplishments.

NOTES.

Arrangements are being made for a series of organ recitals to take place in the Oakland First Congregational Church, in connection with the music department of the public schools, under the auspices of the Northern California Chapter of the American Guild of Organists.

Virginie de Fremery, well known Oakland organist, is dean of the Chapter.

Edgar Thorpe, Oakland pianist and accompanist, has left for a busy season in New York, where he has accepted a position as organist at one of the churches of Orange, N. J.

Jan Rubini, Swedish violinist and composer, Mrs. Rubini, vocalist, and Salvatore, pianist, are featured artists on Pantages bill.

At the Home Electrical in Lakeshore Highlands, Oakland, a concert was given September 11 by Paul Ash, leader of Ye Liberty Playhouse orchestra, and Edward Fitzpatrick, one of the features being the comparison of music as electrically produced with the hand playing of the artists.

The University of California extension division has inaugurated a system for the encouragement of community singing throughout the State whereby amateur organizations may obtain personal supervision and may engage conductors of orchestral and band music. It will also act in the future as an exchange for music information. The new organization will be known as the extension institute of music. Its purpose is to provide music instruction, to increase opportunities to hear good music, to uphold music standards, and in general to assist in developing the musical resources of California. The administrative officers are as follows: Julian R. Waybur, Edward G. Stricklen, George A. Smithson, Ethel A. Strohmeier and Katharine I. Tapscott.

Ashley Pettis, concert pianist and teacher, was the soloist recently at the California Theater, San Francisco, when 3,000 persons assembled for the twenty-first Sunday concert by Herman Heller's orchestra. Mr. Pettis selected the first movement of the Beethoven C minor concerto, and made a notable impression in this as well as in the Reinecke sonata which followed. The young artist is leaving shortly for New York, where his many friends expect him to establish leading musical connections, for he is a serious scholar and an artist with high ideals.

Arthur Weiss, cellist, has recently taken his place as a

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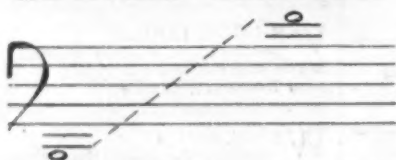
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Signor Antonio de Grassi, violinist, will leave Berkeley for New York October 1, where he intends to compose, publish, prepare concert works and teach a limited number of pupils. A farewell concert was given recently in the Oakland Municipal Opera House by the popular violinist, assisted by one of his gifted pupils, Harry Fagan.

E. A. T.

SUMMER WORK IN

SEATTLE BROUGHT RESULTS

Klibansky Master Class Attracts Wide Attention—Special Studies at Cornish School—Janet Durno a Visitor

Seattle, Wash., September 16, 1920.—Summer work in Seattle was largely confined to the work in the Cornish School where Sergei Klibansky, Calvin B. Cady and John Blackmore conducted special classes in their respective lines. Never in the history of Seattle has so much musical interest been created as that which came with the master class conducted by Mr. Klibansky. For several weeks he taught over one hundred lessons a week and attracted some of the best singing talent of the entire Northwest. His genial personality combined with enthusiasm and a thorough knowledge of his subject soon spread as good news among the singers, and had it been possible for him to remain in Seattle for a second course, his schedule could have been doubled if the day would provide forty-eight hours.

Master classes as a rule are of such short period that only the most advanced are able to get the greatest good, but this was not the case in the class of Mr. Klibansky, for every student showed a marked improvement in his work. Mr. Klibansky has been engaged for a longer season at the Cornish School for next year and almost without exception, his entire present class has made application for time.

Mr. Blackmore, who is at present a member of Bush Temple of Chicago, came into the Cornish School for a short season and gathered many of his former pupils into a class which he taught during August. Mr. Blackmore has always been a favorite teacher in the Northwest, and his students are always glad of an opportunity to work under his guidance.

Many teachers of the Pacific coast and several from the East came to the Cornish School for the normal work conducted by Calvin B. Cady and many local musical enthusiasts were members of his class in appreciation.

The summer school closed with two recitals, one a violin and piano recital by Francis Armstrong and Lois Adler, and the other a piano recital by Lois Adler, Miss Adler has far many years been a student under Mr. Cady. She rendered a long and difficult program which she will present in many cities of the East this season. She is an artist with fluent technic and has a musical message to deliver.

Janet Durno, Chicago pianist of note, spent the month of August in Seattle and was heard in several private recitals while in the city.

G. R.

MORE BAND CONCERTS ARE

WANTED IN SANTA MONICA

Santa Monica, Cal., September 9, 1920.—The St. Margaret's Guild of the St. Augustine-by-the-Sea Episcopal Church held a charming musicale tea, Thursday afternoon, September 2, in the parish hall. The program in charge of Edith Scott-Burritt, who always proves capable of such leadership, opened the program with a welcome greeting to the large number in attendance. Hilda Hopkins sang two fine songs—"I Know a Lovely Garden" and "At Dawning"—which were greatly appreciated by all. Mrs. Burritt, well known for her dramatic ability and readings, read "Music in the Bush" with great feeling and pathos. Two violin numbers were faultlessly rendered by Constance Raynard—"Rosemary Song" and "Swan Song"—Marion Beckwith, accompanist. The "Funeral of Youth" and "Heaven" were read by Mrs. Burritt in a low and well modulated voice which was charming and beautiful. By request Miss Hopkins was prevailed upon to sing, "Smilin' Through" (Penn) and "The Dewdrop Loves the Morning," and Miss Raynard gave another violin number, playing "Orientale."

Mrs. Anna Hecker, at one time well known in musical society and in concert work on the Pacific coast, and who has been very active in public affairs, is an enthusiastic booster of the Santa Monica Municipal Band. Under the leadership of Alfredo Tommasino, the band has been giving to the hundreds that attend the concerts each day fine programs of the famous opera selections and classical numbers. This is indeed elevating and uplifting and it has aroused the community to the need of a band the year round instead of just through the summer season of four months for which the city pays \$26,000.

A splendid program was given by the members of the Allegro Music Club, which has become one of the largest musical organizations in Santa Monica. The whistling solo by Clytie Haskell was enjoyed very much. Ruth Howard, Jeanette Woods and Mattie Barrett also contributed to the program.

The Santa Monica Elks' Band has been quite a revelation to music lovers here. Selections from noted operas and other classical compositions have been well rendered under the leadership of William Osterman. The new uniforms are soon to arrive and already the band has several engagements for out of town appearances.

Arne Nordskog, manager of the Santa Monica Bay Cities' Philharmonic courses, is preparing to put on a fine series of artists this year in Santa Monica, Redondo Beach, El Segundo and several other cities that have never had a course before. The outlook is very encouraging after the first series given last year.

The Cadman Trio, composed of Mrs. William Garrett, Mrs. Frank W. Slabough and Alma M. Gieger, has been engaged by the Woman's Club of Santa Monica for the production of "Hiawatha's Wedding Feast" for the last night of the three days' Flower Show in October.

Minnie Hance Jackins, well known concert singer and teacher, who is living in Santa Monica, left last week on a tour by auto through the Yosemite valley.

Mme. Moselne Coffman of Chicago, who has been engaged to play the new organ at the Venice Christian Science Church for the year, is producing some beautiful effects and interpretations.

The Russian Orchestra whose appearance at the Methodist Church last week was so greatly enjoyed, reports that requests have been pouring in for another program.

Santa Monica is sorry to lose Lillian Adam Liknaitz, prominent in musical circles in the Bay district. She is going to Denver, Colorado, to make her home there.

D. L.

NEW DIRECTOR FOR

CHEHALIS SOCIETY

Chehalis, Wash., September 13, 1920.—The Chehalis Choral Society has obtained the services of Paul Petri, of Portland, Ore., as director for the coming musical season. Mr. Petri is a well known tenor singer of Portland, and with his wife, who is also a musician, gives concerts in various parts of the Northwest. Mr. Petri has had considerable experience as a director of choirs and choruses. He had seven years of experience and study in Europe, three of those years being spent as a grand opera singer. He also sang in churches and in concert around New York, having lived and taught for a number of years in Newark, N. J. The local society will begin its season's work on September 28. Much interest has been manifested in the coming season, and the high standard of music set by the organization in the past will be maintained. Mrs. Frank Lipscomb is president of the society. The first imported attraction the organization brings to Chehalis is the Lieurance Orchestra, which appears here October 26.

C. E.

Five New Songs by Max Bruch

It is usually a precarious as well as a thankless action to foretell the significance of coming events. But there are exceptions. The house of Carl Fischer, New York, will presently publish five songs by Max Bruch. Their titles, in the splendid English translations furnished by Alice Mattullah, are: "When My Dear One Comes" (Spanish), "Through the Velvety Dark of Night" (Emanuel Geibel), "Close Beside My Door" (Margarete Bruch), "Morning Song" (From Goethe's "Claudine"), Thomas' Song, "A Pretty Maid and Sparkling Wine" (from Goethe's "Jesus and Bactyl"). Importance cannot fail to attach to the presentation of these new works by the composer of two world-famous concertos, a romance, a Scotch fantasia, and a number of the most inspired choral works in existence, not forgetting the best known transcription of the Hebrew melody, "Kol Nidrei."

The songs are destined for early introduction to the American public on the programs of a number of the prominent artists now appearing in this country.

[Max Bruch, according to late dispatches, has just passed away. See obituary notice.—Editor.]

Grace Homsted Teaching in Carnegie Hall

After a pleasant vacation spent at her summer home in Casco Bay, Me., Grace Farrington Homsted has established vocal classes in Carnegie Hall, New York. This pedagogues is well known on the Pacific Coast, having taught for several years in Seattle. She numbers among her prominent artist-pupils George Hastings, bass-baritone.

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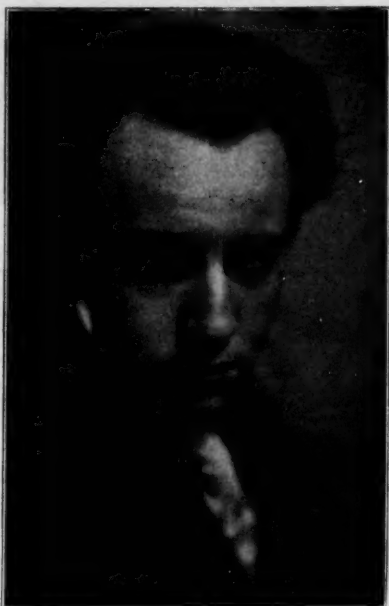
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SAN FRANCISCO TO ENJOY FALL OPERA SEASON

Scotti Opera Company to Present Popular Works—Vocal Competition—Changes in S. F. S. O. Personnel—Musical Club Season Opens—Local Pianist for the East—Uda Waldrop Gives Grove Recital—Notes

San Francisco, Cal., September 22, 1920.—On Monday evening, October 4, the Scotti Grand Opera Company will open a week's engagement in the Exposition Auditorium under the management of Frank W. Healy, presenting Puccini's "La Bohème," with Orville Harrold, Antonio Scotti, Giovanni Martino, Florence Easton and Marie Sundelius in the cast and Gennaro Papi at the conductor's desk. This will be the first time since 1906 that a company made up of singers from the Metropolitan Opera House has visited San Francisco, and interest in the engagement is correspondingly keen.

The principals in the company are Florence Easton, Marie Sundelius, Francesca Peralta, Ruth Miller and Anna Roselle, sopranos; Jeanne Gordon, Doria Fernanda and Mary Kent, mezzo sopranos; Orville Harrold, Morgan Kingston, Mario Chamlee and Giordano Paltrinieri, tenors; Antonio Scotti, Mario Laurenti, Greek Evans and Millo Picco, baritones; Leon Rothier, Giovanni Martino, Louis d'Angelo and Paolo Ananian, basses; Gennaro Papi, Carlo Peroni, Willfrid Pelletier and Giacomo Spadoni, conductors.

VOCAL COMPETITION.

Vocalists throughout California will be interested in the announcement by Frank W. Healy that he has made arrangements with Antonio Scotti for a competition to be held in San Francisco for the selection of the best coloratura soprano, lyric soprano, dramatic soprano, contralto, tenor, baritone and basso, the prize for each to be the coveted opportunity to appear with the Scotti Grand Opera Company during its engagement in this city. Giacomo Spadoni, assistant conductor of the company, is to be the judge in the contest. Antonio Scotti has the firm belief that voices of exceptional quality are to be found everywhere, and he is always on the outlook for promising singers. He discovered Jeanne Gordon, the contralto, whose lovely voice will be heard here, and he also found Mario Chamlee, the Los Angeles tenor.

CHANGES IN S. F. S. O. PERSONNEL.

When the San Francisco Symphony Orchestra resumes its concert work next month for the 1920-21 season, there will be a few changes in the personnel, although a great number of the musicians have been reengaged. In the first violin section, with Louis Persinger as concertmaster, there will be two new men—E. J. Rossett, a former member of the orchestra, and W. Czarny, who recently arrived from the Warsaw Symphony. Among the second violins the newcomers are H. H. Hoffmann, who played in the section two years ago, and Hubert Dunn.

Emil Hahl, who was at the first viola stand of the Philadelphia Orchestra for seventeen years, will take the same position here, with Lajos Fenster as solo viola, and in this section there will be two acquisitions—August Triebel, from the Minneapolis Symphony, and F. Dierich, of New York. Horace Britt remains as principal cellist, and in his section two new players will be noted—C. Hranik from the Minneapolis Symphony and Nino Marcelli of San Francisco. There are also two changes in the double basses, the new members being L. R. Cassetta and E. Schulze, the latter from the Minneapolis Symphony.

MUSICAL CLUB SEASON OPENS.

Members of the San Francisco Musical Club and their guests enjoyed the first program of the season Monday morning, September 20, in Native Sons' Hall, which was not sufficiently filled to make the acoustics the best for the singers. Mrs. Edward W. Lichtenberg opened the concert with a group of lyrics by Ries, Massenet and Wolf, attaining her best moments of expressiveness in Wolf's "Song of Weyla."

Elizabeth Warden contributed Tchaikowsky's "Serenade," Wachmeister's "Tell Me, Oh Muse" and Edwin Schneider's "The Cave" and "Snowflowers." Elise Young supplied capable accompaniments for both vocalists. Marie Hughes Macquarrie was heard in three solos for harp—Zabel's "Marguerite au rouet," Hasselman's "Berceuse" and the Zabel "Fantasie" on a theme by Donizetti—and was recalled for an extra number.

Marian de Guerre provided a most delightful portion of the program with her readings of six piano compositions of Selim Palmgren, including the richly atmospheric "May Night," the clever "Minuet Waltz," with its suggestion of the skirling pipes, and "The Sea," with its somber planities. Miss de Guerre has a thoroughly dependable technique and a keen sense of color values, and her interpretations are always essentially poetic. Moreover, she has the courage to devote most of her readings to contemporary music.

LOCAL PIANIST FOR THE EAST.

Ashley Pettis, the gifted young pianist, will close his San Francisco and Berkeley studios this month and leave early in October for New York, where he plans to remain indefinitely. His departure will be felt as a distinct loss by all music lovers who admire sincere artistry. His work is imbued with poetic enthusiasm and intellectual finesse—qualities that will count for his success in the Eastern field.

UDA WALDROP GIVES GROVE RECITAL.

On Saturday, September 11, Uda Waldrop gave a concert on the open air organ at the Bohemian Grove for a number of his friends who motored up from town, enjoying an al fresco luncheon under the trees before the delightful affair. Mr. Waldrop had the privilege of using the grove for one day and about a hundred of his friends enjoyed a feast of music in consequence.

Mrs. Waldrop contributed several numbers to the program, among others several of her husband's compositions which had been heard before in grove entertainments but not by an audience of women.

NOTES.

Cecelia Arrillaga was the piano soloist at the California Theater concert recently, delighting the audience that crowded the theater with her fine musicianship and technical ability in playing the Grieg concerto. The California orchestra, under the direction of Herman Heller, played Fucik's "Entry of the Gladiators," "Valse Etincelles" by

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October 25

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1. Concerto in G minor.....Vivaldi-Nachse
2. Sonata No. 2 in B minor.....Bach-Schumann
Allemanda
Sarabande
Double
Tempo de Bourée
3. Concerto in B minor op. 29.....d'Ambrosio
Grandioso, moderato e sostenuto
Moderato
Lento
Allegro
4. Viennese (Wienerisch).....Gudowsky
Air Trieste.....Dirk Foch
Dance.....Cyril Scott
Chanson Melancholique.....William A. Parson
Valse Caprice.....Zsolt

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October 6

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Waldteufel, "Lohengrin" selection and Mendelssohn's "Ruy Blas" overture.

Giulio Minetti, the well-known violinist, returned last Monday with Mrs. Minetti from a summer vacation in France and Italy. Paris, Turin, Milan, Rome and Naples were among the cities visited. Minetti enjoyed reunions with many old friends, among them Arturo Toscanini, and brought back with him a considerable number of chamber music and orchestral scores for the use of his quartet and orchestra.

The Mill Valley Musical Club, Ethel A. Johnson, president, resumed activities last week with a well attended concert. Mrs. William Ritter, Lajos Fenster and Hother Wismer played the Mozart E flat trio, op. 14, No. 2, and Mrs. Arthur Hackett, with Eva Walker as accompanist, contributed two groups of songs by Verdi, Sinding, Handel and Bishop.

Pasquale Amato, baritone of the Metropolitan Opera Company, will visit California this season, giving recitals in San Francisco and Oakland under the management of Selby C. Oppenheimer. C. R.

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Studio re-opens Monday, September 27th

GALLI-CURCI RETURNS TO SYRACUSE ON OCTOBER 9

Salon Musicale and Morning Musicals Combine in Promoting
 Concert by Cincinnati Orchestra—Notes

Syracuse, N. Y., September 21, 1920.—The musical season here will have for its first important concert a recital by Mme. Galli-Curci in the State Armory on Saturday evening, October 9, under the direction of the Recital Commission of the First Baptist Church, with Francis P. Martin acting as concert director for the Commission. Mme. Galli-Curci appeared here three years ago in the Mizpah Auditorium and created a sensation.

The Morning Musicals will hold a recital in the ball-room of the Onondaga on October 6, when Ottilie Schilling, soprano, assisted by Madeline Marshall, will appear. The evening concerts for members will be given in the Mizpah Auditorium, and will include the appearances of Sophie Braslau, November 9; Benno Moseiwitsch, December 10, and Pablo Casals with Susan Metcalf, February 1. The Salon Musicale will combine forces with the Morning Musicals in the promotion of a concert by the Cincinnati Orchestra in the Wieting Opera House on March 7. The usual number of morning recitals will be given both by the Morning Musicals and the Salon Musicale, the most important of the recitals under the auspices of the Salon Musicale being one by Rafaelo Diaz, the tenor, early in November.

NOTES.

Plans are being made by the Recital Commission for a series of organ recitals, featuring Charles M. Courboin and other organ virtuosos.

Sousa's Band gave two recitals in the Empire Theater on Sunday, September 12, to capacity audiences.

Musical organizations of Syracuse all seem enthusiastic about the concert prospects for the winter.

S. B. E.

Numerous Dates for Marie Morrissey

Marie Morrissey filled seven dates in Montana from August 16 to 29, and from August 30 to September 3 there were five concerts in Galva, Ill. Remaining Septem-



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 MARIE MORRISSEY.

ber engagements for the contralto were as follows: Monmouth, Ill., September 6-8; Aledo, Ill., September 9, 10; Erie, Ill., September 13; Sterling, Ill., September 14; Morrison, Ill., September 15; Hanover, Ill., September 16; Galena, Ill., September 17; Clinton, Ia., September 20-25. From September 27 to October 1 Miss Morrissey was scheduled to be in Peoria, Ill.

Young Singer's Operatic Debut

There was considerable interest at the San Carlo Opera Company's opening performance of "Carmen" in the first appearance in New York of Madeleine Keltie, a young soprano who took the part of Micaela. Miss Keltie has three things in her favor—youth, good looks and a voice of decidedly pleasing quality, especially good in its upper range when she does not force, so that it takes on a little "edge." The third act aria she sang well on the whole. About acting she has a good deal still to learn and the lower register of her voice calls for considerable development. But nature has given her a great deal to start with. She is decidedly promising and serious work should develop her into a valuable artist for any company.

Phillip Gordon Now Ampico Artist

Phillip Gordon is the latest addition to the already formidable list of pianists who record exclusively for the Ampico. Mr. Gordon has just finished his first records and as soon as they are issued he will appear in a number of comparison recitals as did Levitzki, Rubinstein, Godowsky and Ornstein last season. He has also decided upon the Chickering piano as his exclusive instrument in the future. His first New York recital for this season is announced for December 3 at Aeolian Hall.

Regina de Sales Busy in Paris

Reports come from abroad that Regina de Sales, who recently returned to Paris to reopen her studios there, is busy teaching a large class of vocal students.

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ACROSS THE COUNTRY

Atlantic City, N. J., September 6, 1920.—Last Wednesday Harry Reinsmith, baritone, was soloist at the first of a series of weekly noonday musicales at the Hotel Watkins, with Edward Heffner as his efficient accompanist.

The Hebrew National Orphan Home, assisted by the Garden Pier Orchestra, Frank Merrick, conductor, presented Marguerite Namara, soprano of the Chicago Opera; Mme. Winetzkaja, mezzo soprano; Fred Patton, baritone, and Carl Jacobs, violinist, as soloists. Mme. Namara charmed with her singing of Gounod's waltz song, from "Romeo et Juliette"; the Bach-Gounod "Ave Maria," and Massenet's "Elegie," with obligato arrangements of Mr. Jacobs. Mr. Jacobs also played the Tartini sonata in G minor, and Sarasate's "Zigeunerweisen." Mr. Patton in his pleasing baritone voice sang an aria from "The Masked Ball" (Verdi), Gilbert's "Devil's Love Song," and Manzuca's "Rachem." Meyerbeer's aria, "Le Prophète," was inspiringly sung by Mme. Winetzkaja, and as a second number, Tchaikovsky's "Was I Not a Blade of Grass," and Shindler's "Eli, Eli." Mozart's duet, sung by Mme. Namara and Mr. Patton, was artistically interpreted and many encores were demanded.

The Sunday night program as presented by Conductor Henri J. Van Praag of the Ambassador Hotel Orchestra was well done. The program opened with the overture "Martha." Grace Wade, soprano, sang "The Queen of the Night," from "The Magic Flute," Mozart; "Ave Maria," Bach, and "Summer," Chaminade, in a delightful manner. Miss Wade has a sweet soprano voice and pleasing personality.

Boston, Mass.—(See letter on another page.)

Chehalis, Wash.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Columbus, Ohio.—(See letter on another page.)

Columbia, S. C., September 13, 1920.—There are some changes this season in the faculty of the Conservatory of Music, Columbia College, of which Frank M. Church is director. J. C. Guilds is now president of the Conservatory, and other new members of the faculty include Clara S. Smith, violinist, and Frieda C. New, contralto. Director Church is very enthusiastic about the prospects for the coming season, which bids fair to be a very busy one.

Connersville, Ind., September 14, 1920.—Elizabeth Brand, contralto, was heard in recital at the Central Christian Church. Her voice was particularly pleasing in her last group of American art songs. Miss Brand has splendid low tones and clear enunciation. She was very ably assisted by Sophie Nickel, who played two groups of piano solos. Miss Brand is a pupil of Albert A. Glockzin. Vera Jean Phillips, teacher of piano at the Mason School of Music at Charleston, W. Va., is visiting relatives and friends here.

Albert Glockzin, tenor, and Hazel Murphy, pianist, gave a complimentary recital to the public school teachers of Fayette County at the High School Auditorium recently.

Maurice Lucas, baritone, was heard in recital in Indianapolis about the middle of September.

Albert A. Glockzin presented his pupil, Maree Wysong, soprano, in a recital at the Central Christian Church on Tuesday evening, September 7. Miss Wysong sang her way into the hearts of her large audience with her first number, the "Flower Song" from "Faust." She presented groups of songs by Denza, Tosti, Sobieski, Gounod, Del Riego, Cadman and Nevin. Miss Wysong possesses a voice of fine quality and handles it skilfully. Her artistic interpretations made her whole recital very impressive. She was assisted by Donald Rogers, pianist, of Greencastle, Ind. Mrs. Rogers' playing of the "Love Death," from Wagner's "Tristan and Isolde," arranged by Liszt, was especially well done. He also played a group by Edward Schutt. Mrs. A. E. Ransdell played the accompaniments in an artistic manner.

Mr. and Mrs. Otto W. Miessner and children, of Milwaukee, Wis., are spending several weeks here with Mrs. Miessner's mother, Mrs. Snyder. Mr. Miessner is head of the music department at the Milwaukee State Normal School.

Lawrence, Kan., September 22, 1920.—That the School of Fine Arts at the University of Kansas is gaining in strength and influence throughout the State is evidenced by the fact that this summer it was unable to supply the demand for music and art supervisors. Music graduates who obtained positions as supervisors of music in the public schools are: Minnie Richter, Garden City, Kan.; Frances Allen, Caldwell, Kan.; Dot Ashlock, Oberlin, Kan.; Delia Keeler, Eureka, Kan.; Olive J. Barry, Oskaloosa, Kan.;

Margaret DeForest, Lincoln, Kans.; Helen Rowles, Goodland, Kans.; Miles Blim, Atchison, Kans.; Gertrude Nevins, Pratt, Kans.; Esther Gillette, Alta Vista, Kans.; Vida McDougal, Woodston, Kans.; Sylvia Osborn, Coffeyville, Kans.; Hazel Scott, Oswego, Kans.; Katharine Barber, Conway Springs, Kans.; Mina Canfield, Smith Center, Kans.; Lena Firebaugh, Coffeyville, Kans.; Marie Sperry, Yale, Okla.; Rhea McBride, Grinnell, Kans.; Ray Gaffney, Herington, Kans.; Luella Plumb, Houston, Tex., and Grace Stout, Coffeyville, Kans. Graduates of the public school art course have secured positions as follows: Gertrude Doyle, Carthage, Mo.; Ruth Burkey, Tulsa, Okla., and Mildred Shane, Kansas City, Mo.

Lexington, Ky., September 10, 1920.—Anna Chandler Goff is the promoter of an unusually fine series of concerts to be given here this season. Mrs. Goff proposes to bring the New York Philharmonic Orchestra, Mme. Schumann-Heink, Geraldine Farrar and the Cincinnati Symphony Orchestra among others, and it is expected that the Woodland Park Auditorium will be the scene of these events. Mrs. Frank Gentry is associated with Mrs. Goff in this series.

Robert Millard Russell, tenor of New York and Tennessee, is coming to Lexington some time this month to take up his duties as director of the voice department of the Lexington College of Music. Mr. Russell is the great grandson on his mother's side of Francis Scott Key, writer of "The Star Spangled Banner." In addition to being a singer, teacher, organist and pianist, Mr. Russell has also achieved success as a composer.

Georges Vigneti, who has been director of the violin department of the Lexington College of Music, has resigned his position in order to accept a place as a player in the first violin section of the Cleveland Orchestra, Nikolai Sokoloff, conductor. Anna Chandler Goff, director of the College, expects to name his successor soon. B. M. Beausang, teacher of voice at the College and also at Georgetown College, will be director of the voice department at Alma College, Mich.

Lexington is sorry to lose Albert d'Scheu Haberstro, who has gone to Canton, Ohio, to live.

Charles Norman Granville, head of the voice department of the Louisville Conservatory of Music, sang at the First Baptist Church, last Sunday evening.

Miami, Fla., September 18, 1920.—Stanley Denzinger, the boy pianist, who has given a number of recitals in Miami, and who makes his home here the major portion of the time, returned recently from an extended tour in the West. He played in Long Beach and in Redlands, Cal., creating very favorable press comments.

Adelaide Sterling Clark, concert singer, has gone to Boston for a visit to friends. She and her sister Eleanor will return to continue their classes in piano and voice in October.

Kanute Felix, painter, and president of the Florida Conservatory of Music and Art, has returned from a vacation in the northern part of the State.

Mrs. George C. Bolles, a popular soprano in the Baptist choir, has returned from a trip to Montreal, N. C. Mrs. Bolles also attended the music festival in Asheville.

For the benefit of the Boy Scouts, Professor and Mme. Neckelson gave an interesting program in the Central School Auditorium. Mme. Neckelson worked in France with the Red Cross and sang "Madelon," a song which proved popular with the soldiers. As an encore she sang "At Dawning," by Cadman. Dr. Ira Adams introduced the entertainers.

New Orleans, La.—(See letter on another page.)

Norfolk, Va.—(See letter on another page.)

Oakland and Berkeley, Cal.—(See "Music on the Pacific Slope.")

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Santa Monica, Cal.—(See "Music on the Pacific Slope.")

Seattle, Wash.—(See "Music on the Pacific Slope.")

Spartanburg, S. C., September 25, 1920.—Julia Klumpke, instructor in violin and theory at Converse College, arrived today from Paris. When the United States entered the war, Miss Klumpke requested that she be released from her contract at Converse College in order to assist her sister in Paris war work. Miss Klumpke's sister had inherited the estate of Rosa Bonheur and had converted her palatial home in the suburbs of Paris into a hospital for wounded soldiers. Miss Klumpke continued her studies in violin in Paris and other European centers after the armistice, before resuming her work as a member of the Converse faculty. This is her third year at Converse College. Miss Klumpke studied under Ysaye and other noted teachers, and her return has been a source of general rejoicing among music lovers of Spartanburg.

Syracuse, N. Y.—(See letter on another page.)

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Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas;
Houston, Texas, November 10; Dallas, Texas, January 12.
Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.
N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.
Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, Nov. 9.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Jeanette Curry Fuller, Rochester, New York.
Cara Matthews Garrett, Bay City, Texas.
Normal Class, August 25.
Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.
Winona Hill, 75 Sprague Avenue, Bellevue P. O., Pittsburgh, Pa., November 1 and March 15.
Maud Ellen Littlefield, Kansas City Conservatory of Music, Kansas City, Mo. Sept., Tulsa, Okla.; Oct., Independence, Kan.; Nov., Phillips Univ. Enid, Okla.; Jan and Feb., 1921, Kansas City, Mo.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
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Virginia Ryan, 1115 Washington Street, Waco, Texas, October 1, 1920, and February, 1921.
Laura Jones Rawlinson, 554 Everett Street, Portland, Ore.
Mrs. Ura Synnot, 824 No. Ewing Avenue, Dallas, Texas.
Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.
Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.
Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.
Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.
October 15, Oklahoma City, Okla.
Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.
Clara Sabin Winter, 410 No. Main Street, Yates Center, Kan.
Mattie D. Willis, Classes New York, Carnegie Hall, Room 915, September 14 and June 6; Waco, Texas, November 19 and February 7.

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PRAGUE IN THE THROES OF A CZECHO-GERMAN MUSICAL WAR

(Continued from page 6.)

his institution far above the importance of a provincial opera house. Many a new work received its baptism in the German theater of Prague and a whole sequence of conductors who afterward won world renown proceeded from the apprenticeship of this theater man—among them Carl Muck, Gustav Mahler and Leo Blech. Famous singers, too, began their careers in Prague, such as the American tenor, Piccaver; the coloratura soprano, Siems, and many others.

GERMAN MUSIC DISPOSSESSED.

For some time after the revolution it appeared as if the end of Germanism in Prague were near. Since the city, according to the expressed desire of the majority, had become an exclusively Czech-speaking community—and externally has actually become so—German culture was deprived of its necessities of life. The only large concert hall which remained to the Germans was promptly requisitioned, for the building was to be reconstructed for the use of the Parliament. The municipal halls were not available, since their lessees would not permit the singing of German songs. Even the German Theater (*Landestheater*) was in danger of being commandeered for the benefit of Czech drama.

THE FIGHT FOR THE THEATER.

About this theater, then, a bitter battle was fought for months, and in the end the defenders remained in possession. Historically their right cannot be disputed. A German cavalier built this theater for the cultivation of German art in the last quarter of the eighteenth century, and after being sold to the "estates" (Stände) of the kingdom of Bohemia, it came into national possession of Bohemia when the estates were abolished.

Here Mozart's "Don Giovanni" had its world premiere, and in this town Mozart lived the happiest days of his life. ("My Praguers understand me," said he.) Here, too, the Prague premieres of Wagner's music dramas took place. Since the house did not respond to the modern technical demands, the German Bohemians built themselves a second theater at the beginning of the eighties, the New German Theater, the property of the German Theater Society and administered together with the Landestheater, by one and the same German lessee.

It must be admitted that the Czechs suffer from the lack of suitable theaters for their art. The Czech National Theater does not suffice; from the Municipal Theater in Weinberge, a suburb, the opera had been driven to take refuge in a restaurant hall. The Théâtre Variété, requisitioned for a projected People's Opera, has not yet been reconstructed for its new purpose, and other theaters do not come into consideration at all. So, although it may be more just to build a new theater than to capture one from your neighbor, the demands of nationalism are widely considered decisive.

It is interesting, nevertheless, that Kramer, the director of the German theaters, has been able to maintain his charges, despite the greatly increased running expense without deficit, whereas the syndicate of the Czech National Theater has finished the year a million short.

The German Theater draws its operas from the international repertory. Besides the German operas, Italian and French works are given again and again and sometimes are in the majority. The past season closed with a cyclical performance of Wagner's works—an institution first introduced by Angelo Neumann in his "May Festivals."

ZEMLINSKY TO HEAD NEW CONSERVATORY.

The leadership of the German opera is in the hands of Alexander Zemlinsky, one of the most sensitive conductors of the present day, and one of the most interesting figures among contemporary composers. He is a Mozart conductor of rank and a captivating concert conductor to boot. This autumn Zemlinsky also becomes the artistic head of a new German Conservatory, and professor of its composition and conducting classes. The master class for piano will be led by Conrad Ansorge and that for violin by Willy Burmester.

The hitherto utraquist conservatory has been converted into a state academy, in which instruction is given only in the Czech tongue. The well known leader of the modern Czech school of composition, Vítěslav Novák, is at the head of this institution and a number of distinguished native teachers are among its faculty.

PRAGUE'S CULTURAL FUSION.

I have refrained from going into detail in picturing the lively concert activity of Prague, which comprises appearances of the best virtuosos of all sorts. In this respect it shares the character of most European capitals. It will be seen, however, that Prague's musical life has a physiognomy of its own in which the political struggle has drawn deep, hard lines.

But this close contact of the two peoples, which, of all the nationalities comprising the new republic, stand upon the highest degree of culture, engenders an artistic competition which cannot but be of benefit to the art of St. Cecilia. Some day, when this juxtaposition is superseded by an intimate coalition in matters artistic, when a more active exchange of intellectual treasures has become the rule, then Prague will stand forth in a new glory among the cities of the old world.

St. Cecilia Club to Assist N. Y. P. S.

The St. Cecilia Club, Victor Harris, conductor, has been engaged by the New York Philharmonic Society as its assisting artist for two concerts this season, the dates being November 11 (the opening concert of the Philharmonic) and February 4. At the first of these events the St. Cecilia Club will sing the Magnificat in the final movement of Liszt's "Dante" symphony, the "Spinning Song" from Wagner's "Flying Dutchman" and the music for women's voices (usually sung off stage) in the bacchanale of Wagner's "Tannhäuser" overture, Paris version.

William Wylie Busy Singing

On September 24, William Wylie and the Baroness De Torinoff appeared in Columbus, Ohio, at a concert that was much enjoyed. According to the Dispatch, "Mr. Wylie

sang with beautiful tenderness. His tones were clear and true, and his interpretation splendid." The two singers were also scheduled to appear in Cadiz, Ohio, on the 27th and in Carnegie, Pa., on the 30th. October 2 took them to Mercer, Pa. Mr. Wylie will sing at a Sunday night concert in New York during October, the date of which will be announced later.

INFORMATION BUREAU

(Continued on page 42.)

it will not be until some time in October that this performance will take place. Mr. Riesenfeld believes that the delay and additional expense to him will be more than justified by the opportunity it will give the composers and judges to have their compositions properly presented before a final decision is made.

WHAT CAN SHE EARN?

"Feeling that you, as editor of a music magazine, must know more than anyone else about what I am going to ask, I beg you to do me the great favor of answering the following questions: I am a girl, studying violin and viola and intend to go on with it and be able to play in orchestras or to teach a year from now, if I can make sure that a good living can be earned with a violin. I am not mercenary, but it would seem to me to be foolish to spend time and money learning to do a thing by which one cannot earn good wages."

"What opportunities are there for women getting into theater orchestras? Are there many, or any mixed or women's theater orchestras, and where? What would be an average salary for a girl violinist in a theater?"

The Information Bureau does not know of any theater orchestras composed of women, and the chances of a woman getting into a theater orchestra is rather problematical. During the war some women were employed. The salary would be the same as for a man, for you would have to belong to a union. In Boston there is the Fadette Orchestra composed entirely of women, under the direction of Mrs. Caroline Nichols, it is understood. Women are often employed in hotel orchestras, both summer and winter, and there are agents who supply the demand. Your best course is to go to some of the leading hotels and agents in the large city near your home, where you could obtain full details. Colleges and conservatories have positions for violin teachers, the salary varying according to circumstances which would also be explained by an agent. There are so many successful women teachers and soloists, it would seem there is a fine field for you.

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Antoinette Ward Resumes Teaching

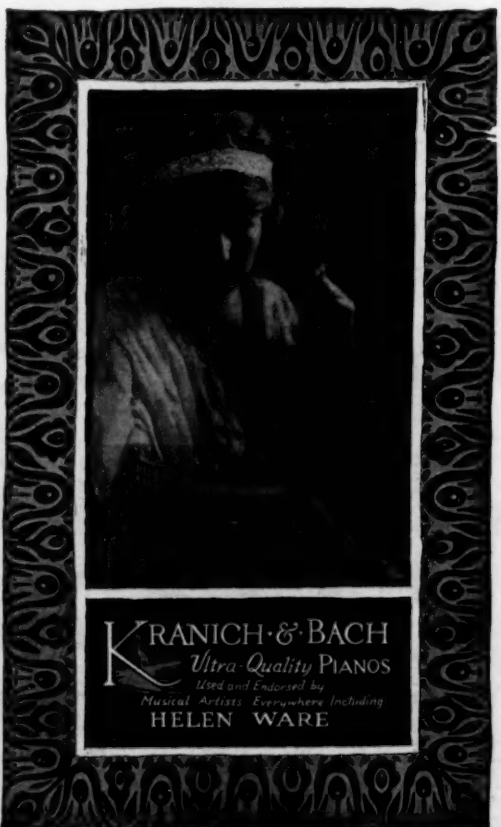
Antoinette Ward, the teacher of various pianists prominent as soloists in concerts, and whose phenomenal success in making all pianists play everything from memory through her special course in memorizing, has resumed instruction after a semi-vacation during the summer. The regular Friday afternoon gatherings of her pupils at her studio, when all take part in playing of repertory, is a feature of her course.

Leonard to Sing Mana-Zucca's Songs

Laurence Leonard will include Mana-Zucca's Hebrew song "Rachem" and "Top o' the Morning," a charming little Irish song, on all of his programs during a forthcoming tour of the Pacific coast. In addition he will sing "Rachem" with a number of orchestras.

Second New York Recital for de Horvath

Cecile de Horvath, who has been acclaimed by the critics as "one of the great woman pianists of the day," gives her second New York recital at Aeolian Hall, Thursday afternoon, October 21.



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EARL CARROLL'S "THE LADY OF THE LAMP,"
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Earl Carroll has brought to Broadway a play of exceptional value with a romantic story of Chinese lore twelve centuries ago. The tale of Princess T'ien Tao, her love for the Emperor, the beautiful garden of Chengtu and her murder by the fanatic and powerful Manchu leader, is so interwoven in the opium dreams of that very up-to-date and attractive personality which is the sculptor, Arthur White, a worshiper of the poetical and the beautiful, that one almost wishes to be placed under the influence of Li Yun, the Lady of the Lamp, otherwise—opium. This is a play that will be most attractive to cultured audiences, because of its poetry and peculiar significance. To some it will possibly seem only the consequences of an opium drunk. But to the real lover of good plays it will be a delight. First, for the novelty of its treatment, the romantic poetry of the play itself, the beautiful pictures, its superb costumes with which Mr. Carroll has finely adorned his story which one can readily understand was written with a profound knowledge and study of Manchu history. The entire play was splendidly acted—at times, exceptionally. Harry Herbert as the suave obsequious student of the first and last scene became transformed into a veritable fiend when he impersonated the repugnant Emperor of Manchu. Mr. Carroll has written some very charming music for this play, and particularly attractive is the song of Li Yun that runs through the entire story.

FOUR MUSICAL OFFERINGS HAVE PREMIERE THIS WEEK.

Comstock & Gest have brought their spectacular production "Mecca," by Oscar Asche, to the Century Theater. The music is by Percy Fletcher and the dances are arranged by Michel Fokine. This is the fourth mammoth enterprise presented by these managers, and it promises to surpass them all.

Fred Stone came to the Globe this week in his new musical comedy "Tip-Top." His appearance is always an event along Broadway.

John Cort's newest musical comedy, "Jim, Jam Jems," opened Monday evening at the Cort Theater.

"Kissing Time," another musical comedy, opened at the Lyric Theater.

It is interesting to learn that the "Nineteenth Amendment" is ready for the stage. A. Baldwin Sloane, the composer of many comic operas, has in hand the libretto of a new comedy by Frederick W. Pangborn, entitled "Hinotito," a romance of love and politics.

The tremendous success made by the Zimbalist new musical comedy "Honeydew," now settled to remain a fixture for some time at the Casino, has done a whole lot to restore musical comedy to popular favor. It has been a long time since any musical comedy received the same well deserved and critical praise as has this first delightful composition of Efrem Zimbalist.

Rumor has it that the once dapper impresario of the Chicago Opera, Andreas Dippel, is now a salesman in a bonding house in Chicago. The career of Dippel has been varied. A benefit at the Auditorium Theater, October 14, is to be given him, as he has suffered serious financial losses in the last year.

Anselm Goetzl's musical comedy, "The Rose Girl," which was expected to land safely on Broadway this season, has disbanded after a month's tour.

George White's "Scandals of 1920" closed at the Globe last week after a most successful season of seventeen weeks—successful financially and otherwise. It was decidedly the best revue of the summer.

Last week George La Maire's "Broadway Brevities of 1920" came to the Winter Garden. The main features are Eddie Cantor, Bert Williams and George La Maire. Edith Hollor took care of the ambitious vocal part. The local press was united in declaring it a most agreeable entertainment.

The new Times Square Theater opened last Thursday evening. It is a very handsome and commodious playhouse. The decorations are tasteful. Messrs. Selwyn is presenting Florence Reed in Edgar Selwyn's new play

"The Mirage." A complete review will appear in next week's issue of the MUSICAL COURIER.

Margaret Anglin has announced that she will give a special matinee performance of Emile Moreau's "Joan of Arc" some time after election. This will be the first English performance of Moreau's play in New York. Negotiations are under way to secure the Metropolitan Opera House. Walter Damrosch and his orchestra will play the music for this version of "Joan of Arc." The great success of Miss Anglin in "The Bronze Woman" assures Broadway of keeping this very remarkable actress here for some time.

Charles Dillingham's tremendous pageant of mirth, melody and splendor, "Good Times," celebrates its 100th presentation at the big Hippodrome this week, and the passing of the first century milestone will be observed with special features.

STRAND.

The orchestral number by the Strand Symphony Orchestra last week was the rarely heard music of Puccini's "La Fanciulla del West." These selections were highly enjoyed, possibly for the fact that they seemed a potpourri Pucciniano, so replete were they with "Manon," "Tosca," "Butterfly" and "Bohème." Carl Edouarde conducted in a spirited and sympathetic manner. The Strand Male Quartet sang for its number "Dreaming in The Twilight" (Moore) and received splendid applause. This is the quartet's return engagement. The feature picture "Nomads of the North" was very interesting with its beautiful scenes and the pictures of the wild animals.

RIVOLI.

The musical program here last week was not marked with any unusual feature, except the dancing of Vera Myers in "Gavotte" with Paul Oscar. She was dainty and very graceful in her anti-bellum costumes. The scene was very appropriate for the feature film of the week, "Held by the Enemy," a story of Civil War times. The overture, "Slavonic Rhapsody" by Carl Friedemann, was tuneful but reminiscent, Joseph Littau, conducting. Hallie Stiles, soprano, Georges Du Franne, tenor, Jean Wilkins, contralto, and Frank Lieblich, bass—a quartet from the New School of Opera and Ensemble—sang a number called "In Crinoline Time" that reminded one of many songs of our grandfather's time.

The \$500 prize offered by Hugo Riesenfeld, director of the Rialto, Rivoli and Criterion, for the best overture submitted by an American composer, will be awarded on Friday morning, October 8, at 10:45, when his orchestra at the Rialto Theater will play the three compositions selected by the judges from the eighty-five manuscripts submitted. Mr. Riesenfeld will conduct the orchestra through the three competing compositions. The three compositions selected are entitled: "New Orleans" submitted by "Mardi Gras," "Romantic Overture" written by "Linn," and "Triumphal Overture" by "Baron." The real names of the composers will not be known until the final decision is made. The judges are Josiah Zuro, Edward Falck, Frederick Stahlberg, Lion Vanderheim, Victor Wagner, Artur Bodanzky, O. G. Sonnick and Carl Deis (representing G. Schirmer & Co., which firm will publish the winning overture). Keen interest has been manifested in the overture composition, and manuscripts were received from all parts of the United States. Conductors of important orchestras in New York and vicinity have been invited to the performance, as well as critics of the music publications and newspapers.

THE RIALTO.

It was the little known overture "Il Guarany" of Antonio Gomez which formed the opening number of the Rialto program last week, with Lion Vanderheim, conductor, and Ludwig Laurier, assistant conductor. Gomez was a native of Brazil who lived between 1839 and 1896 and received his education in Milan. "Il Guarany," produced in Milan in 1870, was the most successful of his several operas. It is a show piece which has for its chief themes melodies of the Amazon Indians, according to the program note, but after hearing it, one could understand the reason for the infrequency of its appearance. However the audience seemed to like it and applauded vigorously. Attired in native costumes, a group of Russian Isba singers offered several Russian songs. Arthur Cerino, French horn virtuoso, gave the lovely "Swan" of Saint-Saëns, and John

Announcements of Opera-Musical Comedy Picture Houses-The Stage

Direction of Hugo Riesenfeld

WEEK COMMENCING OCTOBER 10th

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Priest played Wagner's "Waldweben" as an organ solo. Douglas MacLean in "The Jailbird" was the feature film.

CRITERION THEATER.

"The Restless Sex" with Marion Davies, is completing its fourth week at this theater. Carlyle Blackwell and Ralph Kellard are the principal players in support of the star. The musical program remains unchanged. MAY JOHNSON.

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WHERE THEY ARE TO BE

Alda, Frances:
Buffalo, N. Y., October 19.

Althouse, Paul:
Worcester, Mass., October 7, 8.
St. Paul, Minn., November 18.
Minneapolis, Minn., November 19.

Bauer, Harold:
Boston, Mass., October 15.

Burke, Tom:
Boston, Mass., October 10.

Caruso, Enrico:
Denver, Colo., October 9.
Omaha, Neb., October 12.
Tulsa, Okla., October 15.
Fort Worth, Texas, October 19.
Houston, Texas, October 22.
Charlotte, N. C., October 25.
Norfolk, Va., October 28.

Coxe, Calvin:
Saginaw, Mich., October 7.
Caro, Mich., October 8.
Alpena, Mich., October 11.
Cheboygan, Mich., October 12.
Gaylord, Mich., October 13.
Fenton, Mich., October 14.
Detroit, Mich., October 15.

Craft, Marcella:
Milwaukee, Wis., October 18.
Springfield, Ill., October 20.
Des Moines, Ia., October 23.
Sioux City, Ia., October 25.
Sioux Falls, S. Dak., October 28.
St. Paul, Minn., October 30.

Ellerman, Amy:
Saginaw, Mich., October 7.
Caro, Mich., October 8.
Alpena, Mich., October 11.
Cheboygan, Mich., October 12.
Gaylord, Mich., October 13.
Fenton, Mich., October 14.
Detroit, Mich., October 15.

Farrar, Geraldine:
Cincinnati, Ohio, October 12.

Galli-Curci, Amelita:
Cincinnati, Ohio, October 27.

Godowsky, Leopold:
Chicago, Ill., November 23.

Grainger, Percy:
Cincinnati, Ohio, October 14.

Graveure, Louis:
Detroit, Mich., October 11.

Hackett, Charles:
Buffalo, N. Y., October 19.

Heyward, Lillian:
Mt. St. Joseph, Ohio, October 25.
Vicksburg, Miss., October 28.

Kubelik, Jan.
Buffalo, N. Y., October 28.

Laurenti, Mario:
San Francisco, Cal., October 7-10.
Los Angeles, Cal., October 10-16.
Salt Lake City, Utah, October 18.
Denver, Colo., October 19, 20.
Salina, Kan., October 21.
St. Louis, Mo., October 22, 23.
Peoria, Ill., October 25, 26.
Toledo, Ohio, October 27.
Montreal, Canada, October 28-30.

Macbeth, Florence:
Lewiston, Idaho, October 7.
Pullman, Wash., October 8.
Spokane, Wash., October 9.
Butte, Mont., October 10.
Great Falls, Mont., October 11.
Helena, Mont., October 12.
Bozeman, Mont., October 13.
Billings, Mont., October 14.
Miles City, Mont., October 15.
Bismarck, N. Dak., October 16.

Maier, Guy:
Boston, Mass., October 30.
Boston, Mass., November 27.

Mardones, Jose:
Rochester, N. Y., October 26.

Moiseiwitsch, Benno:
San Francisco, Cal., October 14.
Oakland, Cal., October 15.
San Francisco, Cal., October 17.

Nelson, Florence:
Adamston, W. Va., October 7.
Fairmont, W. Va., October 8.
Littleton, W. Va., October 9.
Mannington, W. Va., October 11.
Cameron, W. Va., October 12.
McMechen, W. Va., October 13.
Moundsville, W. Va., October 14.
New Martinsville, W. Va., October 15.

Painter, Eleanor:
Detroit, Mich., October 11.

Pattison, Lee:
Boston, Mass., October 30.
Boston, Mass., November 9.

Patton, Fred:
Worcester, Mass., October 7.
Elmira, N. Y., October 24.
Detroit, Mich., October 26.
Trenton, N. J., November 19.
St. Louis, Mo., November 30.

Ponselle, Rosa:
Worcester, Mass., October 8.

Powell, John:
Worcester, Mass., October 8.

Rachmaninoff, Serge:
Cincinnati, Ohio, November 16.

Raisa, Rosa:
Cincinnati, Ohio, November 30.

Schmitz, E. Robert:
Boston, Mass., October 10.

Schofield, Edgar:
Cincinnati, Ohio, October 12.

Schumann-Heink, Mme.:
Washington, D. C., October 22.

Seidel, Toscha:
Cincinnati, Ohio, November 23.

Spalding, Albert:
Newburgh, N. Y., October 11.

Sparkes, Lenora:
Toronto, Canada, October 22.

Sousa's Band:
Sioux City, Ia., October 12.
Cincinnati, Ohio, October 15.

Thomas, Edna:
Birmingham, Ala., November 8.

Werrenrath, Reinald:
Boston, Mass., October 10.

Yorke, Helen:
Elmira, N. Y., October 17.

Fitziu a Tireless Artist

Anna Fitziu might be called a tireless artist. Despite the fact that last season she filled a long list of concert dates, which carried her over a good part of the country, she took no vacation during the summer, except, perhaps, over week-ends. Miss Fitziu recently scored two very memorable successes as soloist with the National Symphony Orchestra, Walter Henry Rothwell, conductor, and appeared at a joint recital with Carolina Lazzari at Asbury Park.

Since the opening of the San Carlo Opera season at the Manhattan Opera House, Miss Fitziu has had two guest appearances. Her singing of Mimi in Puccini's "Bohème" on Friday evening, September 24, called forth the unanimous approval of the New York critics. Indeed she is one of the finest Mimis the writer has been privileged to hear. The following Monday evening, she acquitted herself creditably as Elsa in "Lohengrin." Between now and the end of the San Carlo season, she will appear a number of times in various roles in which she has earned a reputation.

Her manager, R. E. Johnston, has booked her for an exceptionally busy season of 1920-21. Among her dates will be a concert at Carnegie Hall on October 10, a joint recital with Toscha Seidel at the Lexington Theater on October 17, Ithaca on October 18, Milwaukee on October 25, Minneapolis on October 27, Kansas City on November 4, joint recital with Titta Ruffo in Detroit on November 9, soloist with the St. Louis Symphony in St. Louis on November 11, Denver on November 20, and at a concert at Madison Square Garden, New York, on November 28. Two other New York appearances will be on December 3 and 5, when Miss Fitziu sings at the Biltmore Morning Musicales and at the New York Mozart Society, respectively. On December 30 and 31, she will be the soloist in Minneapolis and St. Paul, respectively, with the Minneapolis Symphony Orchestra. During the month of January she will appear with the Bracale Opera Company in Havana. The impresario desired to have Miss Fitziu go on tour through South America, but other concert dates will prevent her accepting the offer.

Scott Song in Vaudeville

John Prindle Scott's soprano song, "The Wind's In the South," is one of the most frequently heard numbers on concert programs. Fritz Scheff, the comic opera soprano, has used it twice a day on her vaudeville tour of the country, opening her act with it. Two of the prima donnas at the recent Lockport Festival also sang it.

BRILLIANT SEASON IS PREDICTED FOR NEW ORLEANS

Many Splendid Concert Courses Offered by Local Managers
—Organizations Resume Activities—Potjes and Carolyn
Cone Baldwin to Reside Here—Richard
D'Aquin Dies Suddenly

New Orleans, La., September 19, 1920.—The current season promises to be the most brilliant in the musical annals of this city. Although there is nothing definite in regard to a revival of the opera, there will be a series of concerts which could not but satisfy the most exacting music lover. The Philharmonic will present Sophie Braslau, Fritz Kreisler, Mabel Garrison, the trio composed of Harold Bauer, Pablo Casals and Jacques Thibaud, and the New York Philharmonic Orchestra. In addition to its regular series, this splendid society will offer afternoon concerts for the younger as well as for the older folk. The pianist, Ernest Hutcheson, is among the artists already engaged for this course. Robert H. Tarrant will present Geraldine Farrar, the Pavley-Oukrainsky Ballet, Galli-Curci, Chamlee, Shattuck, Vidas and Lazzari. Philip Werlein, Ltd., through its artistic department, Harry Brunswick Loeb, manager, will present Titta Ruffo, Schumann-Heink, Kubelik, and several other big stars to be announced later. The New Orleans Music Teachers' Association will bring Leo Ornstein. This organization, of which Mrs. Dupuy Lee Harrison is president, is planning ambitious things for the 1920-21 season.

ORGANIZATIONS RESUME ACTIVITIES.

The following organizations will resume their activities and, no doubt, with their usual success: The Saturday Music Circle, Mrs. Frank Kaiser, president; the Polyhymnia Circle, Theresa Cannon-Buckley, founder and director; the Cercle Lyrique, Camille Gibert, president; the Belles-Lettres Circle, Marie Kaufman-MacLean, director; the New Orleans Literary and Musical Club, Mrs. C. Milo Williams, director; the MacDowell Club, Mrs. F. W. Bott, director; the University Chorus, Leon R. Maxwell, director; the New Orleans Symphony Orchestra, Ernest Schuyten, director. There will also be the usual faculty and pupils' recitals at the Newcomb School of Music and the New Orleans Conservatory of Music.

POTJES AND CAROLYN CONE BALDWIN WELCOME.

Edward Potjes has joined the faculty of the New Orleans Conservatory of Music and will take up his duties shortly. Mr. Potjes is said to be a pianist of distinction. Carolyn Cone Baldwin will make this city her permanent home. Mrs. Baldwin is a pianist of high attainments, as she proved herself to be at a recent impromptu recital. Needless to say that this city is delighted to welcome both Mr. Potjes and Mrs. Baldwin.

RICHARD D'AQUIN DIES SUDDENLY.

The sudden death of Richard D'Aquin removed from the musical colony a most valued member. The talented baritone seemed in perfect health the night before his death, when he sang with his usual warmth and vigor. He had endeared himself to many persons both by reason of his fine vocal accomplishments and his noble character.

REITLINGERS TO APPEAR IN RECITAL.

Pierre and Guy Reitlinger, of the Paris Conservatoire, are visiting their aunt, Mme. M. Heymann, at Lafayette, La. These remarkably gifted and admirably schooled young men will be heard in recital here during the early fall.

H. B. L.

Catarina Guerrieri Makes Operatic Debut

On September 24, at the Brooklyn Academy of Music, "Rigoletto" was presented by the Rome Grand Opera Company. It was "the first appearance on any stage" of little eighteen year old Catarina Guerrieri, who, as Gilda, scored an emphatic success. Her voice is much too light, but the quality of her tones and her clever acting made her a valuable asset to the company. She is extremely pretty and evidently very popular with Brooklyn audiences. More experience will undoubtedly greatly develop this little singer.

Guy Maier's Engagement Announced

Guy Maier, the pianist, is losing no time in following the example of his partner in art, Lee Pattison. Mr. Pattison brought his English bride back to this country only a few weeks ago and now the announcement is made of the engagement of Mr. Maier to Lois A. Warner, of Fall River, Mass. Miss Warner is also a pianist and has been one of the instructors at the Mannes School, New York, during the past year.

Mary Allen to Give New York Recital

Mary Allen, contralto, will give a recital in Aeolian Hall, New York, on October 11. Miss Allen is one of the soloists engaged for the Worcester Festival.

SUMMY'S CORNER

Paul Barnaby of "The Barnabys," entertainers, writes us in regard to Clay Smith's new song, "No One Near But You." "I just wanted to write you of the very gratifying success we have had this summer in using your Clay Smith Song, 'No One Near But You.' We have had a very fine response every evening to our use of this number."

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